

MUSICAL AMERICA

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SEPTEMBER, 1929

STOKOWSKI TO GIVE A COMPLETE "BORIS"

Philadelphia Forces Plan to Present Full Score in Concert Form

PHILADELPHIA, Sept. 8.—Leopold Stokowski will conduct the concerts of the Philadelphia Orchestra from the beginning of the season, Oct. 4 and 5, up to and including the concert of Dec. 21, and will return March 24 to conduct the concerts from that date to the end of the season, a total of seventeen weeks. Ossip Gabrilowitsch, during Mr. Stokowski's absence, will conduct the concerts for a period of ten weeks. The conductors for the remaining three weeks will be announced later. There will be thirty pairs of concerts in the Friday and Saturday series, and ten in the Monday series, as well as eight concerts for children on Wednesday and Thursday afternoons.

Mr. Stokowski is planning to present next season, for the first time anywhere, the original version of Moussorgsky's "Boris Godounoff." This work will make use of the full orchestra, chorus and eight soloists, and will be the most significant musical venture undertaken by the orchestra since the performance of the Mahler Symphony.

A novelty in the season's attractions will be the presentation of Stravinsky's "Le Sacre du Printemps" for orchestra and ballet, in cooperation with the League of Composers of New York, under whose auspices Mr. Stokowski presented, last season, a stage performance of Stravinsky's "Les Noces." This work will be repeated for the League of Composers in New York, and for the regular New York subscribers. Because of the necessity of using the orchestra pit, it will not be possible to give these performances at the Academy of Music, and the Metropolitan Opera House has been leased for these occasions. The dates are April 11, 12 and 14.

The soloists include Jose Iturbi, Spanish pianist, who will make his début here; Abram Chasins, who will play his own Piano Concerto, and Vladimir Horowitz. Jascha Heifetz will reappear after an absence of some years, and Nathan Milstein, Russian violinist, will appear here for the first time. There are two 'cellists in the roster, Hans Kindler and Gregor Piatigorsky, of the younger generation of Russian musicians.

Lucy Clark Street to Be National Director of Y. W. C. A. Music

Lucy Clark Street has been appointed National and Washington Director of the new musical movement inaugurated by the Y. W. C. A. The association is planning an extensive musical program which will begin with the work in Washington and include the training of directors for other important centers. Miss Street, a graduate of Mount Holyoke College, is a candidate for the degree of Master of Sacred Music at the Union Theological Seminary's School of Sacred Music, of which Clarence Dickinson is director.

Emil Cooper, Russian Conductor, Added to Chicago Opera Roster



Emil Cooper, Who Joins Chicago Opera Forces This Season

Emil Cooper, the eminent Russian conductor, will join the forces of the Chicago Civic Opera this season. Mr. Cooper, who was prominent both in the operatic and symphonic fields in Russia before the war, has been living in Paris and making important appearances in various music centers of the world, but this is his first visit to North America.

Among the works whose first performances Mr. Cooper conducted in Russia were Rimsky-Korsakoff's "Coq d'Or," Wagner's "Meistersinger," "Rheingold" and "Götterdämmerung," Scriabin's "Poème Divine" and "Poème de l'Extase." During the visits of Diaghileff's company to western Europe in 1909, Mr. Cooper conducted the first performances of "Boris Godounoff," "Khovanschina," "Prince Igor," "Ivan the Terrible" and Stravinsky's "Nightingale," besides many of the ballets.

NEW OPERAS FOR CHICAGO

"Conchita" and "Don Quichotte" To Be Given This Season

CHICAGO, Sept. 8.—Riccardo Zandonai's "Conchita," an opera of Spanish subject, has been announced for performance by the Chicago Civic Opera Company for the coming season. The work was performed here but once previously, on Jan. 30, 1913. Rosa Raisa will have the title rôle in the forthcoming production, and Antonio Cortis and Maria Claessens will also be in the cast. At the earlier performance Tarquinia Tarquini, now Mme. Zandonai, Charles Dalmorès and Louise Bérat took part. Massenet's "Don Quichotte" will also be added to the répertoire, the title rôle sung by Vanni Marcoux, who sang the part in the first American production of the work in Philadelphia in 1913. The rôle of *La Belle Dulcinée*, sung by Mary Garden in the earlier performances, will be assigned to Hallie Stiles.

A. G.

U. S. Musicians Facing Fight in Paris

WASHINGTON, D. C., Sept. 8.—According to reports received here through consular sources, American musicians and musical artists must leave Paris, as far as professional engagements are concerned. This status of conditions has been brought about by a threat of the French Syndicat des Musiciens to blacklist all music halls, concert halls, theaters and other amusement places which employ Americans. They even declare that they will call a general strike if conditions are not remedied. The French musicians say that they do not so much object to the presentation of American musical stars and orchestra leaders, as they do to the fast-growing popularity of jazz leaders and players from the United States. It is understood that a "working agreement" has been reached by the French and English musicians by which American artists are to be kept from filling engagements in both France and England. This action, they claim, is in retaliation for the ban which, they charge, is being placed on English and French musicians in the United States.

A. T. M.

SAN FRANCISCANS HEAR "RIGOLETTO"

Metropolitan Singers Create Furore in Verdi Work at Season's Opening

[By Wire to MUSICAL AMERICA]

SAN FRANCISCO, Sept. 13.—The San Francisco Opera Company opened its two-weeks' season last night in Dreamland Auditorium with a performance of Verdi's "Rigoletto." The enthusiasm of the audience over the magnificent singing of the unusually fine cast was repeatedly in evidence. Lauri-Volpi as the Duke created such a furore with "La Donna è Mobile" that the scene following this number to the beginning of the Quartet, was completely drowned by the applause of the audience demanding a repetition. It was a demonstration such as has never been equalled here.

De Luca triumphed in the title rôle both vocally and histrionically. His scene, "Cortigiani, Vil Razza Dannata" was as fine a piece of dramatic singing as has been heard here in a long time. Quena Mario was a winsome and girlish Gilda and was loudly applauded after "Caro Nome" and in the preceding duet with De Luca. Rothier was impressive in the short rôle of Sparafucile and his long-drawn-out deep note as he left the stage in the first act brought him a round of applause. Eva Atkinson was excellent as Maddalena. Other members of the cast, all of whom were excellent, included Edna Smith, Louis D'Angelo, Millo Picco, Ludovico Oliviero, Austin W. Sperry, Lola Perdue and Maudeleene Smith.

Too much praise cannot be given to Gaetano Merola who conducted the performance, for his fine reading of the score and his masterly work throughout. The chorus, all of California singers, was one of vocal distinction and the performance may be regarded as a triumph for all concerned, setting a standard for opera in San Francisco. MARJORY FISHER.

BALTIMORE SINGER WINS CARUSO PRIZE

New York Judges Award Fellowship for Study in Europe to Robert Wiederfeld

A jury composed of Vladimir Rosing, director of the American Opera Company; Sophie Braslau, contralto, formerly of the Metropolitan, Yvonne de Treville, former leading soprano of the Theatre de la Monnaie, Brussels; Gina Ciaparelli-Viafora, soprano, formerly of the Metropolitan, and now a prominent New York teacher of singing, and George Hotchkiss Street, awarded to Robert Wiederfeld, baritone, of Baltimore, the Caruso American Foundation Prize. Paul D. Cravath, financier and president of the foundation, made the announcement late last month.

Mr. Wiederfeld, who is twenty-six years old, had his first professional experience in a Baltimore motion picture theater in 1922, at the age of nineteen. Following this, he toured as soloist in vaudeville with the Russian Balalaika Orchestra. In 1926 he won a three-year competitive scholarship at the Peabody Conservatory of Music. In March, 1927, he won first prize in the voice contest held by the Maryland Federation of Music Clubs.

Mr. Wiederfeld has also appeared with the De Feo Opera Company, and was heard as *Lord Mount Ararat* in the Baltimore Play Arts Guild production of Gilbert and Sullivan's "Iolanthe." His teachers have been Adelin Fermin at the Eastman School in Rochester, and George Castelle at the Peabody Conservatory, Baltimore.

OPERA GIVEN ON STEEL PIER

Performances in English Feature of Season in Atlantic City

ATLANTIC CITY, N. J., Sept. 6.—Two performances of opera in English are scheduled in the ballroom, of the Steel Pier on Sunday evening, Sept. 8 and 15. Offenbach's "The Tales of Hoffman" was scheduled Sept. 8, with Hazel Huntington, soprano of the Hinshaw-Mozart Opera Company; Louise Richardson, soprano of the American Opera Company; Mae Mackie, contralto of the Pennsylvania Opera Company; Joseph Wetzel, tenor; Joseph Royer, principal baritone of the San Carlo Opera Company; Francis Tyler, principal basso of the Hinshaw-Mozart Opera Company, and Francesco Curci, tenor of the San Carlo Opera Company.

On Sunday evening, Sept. 15, Leoncavallo's "I Pagliacci" was to be presented. Afternoon operatic concerts were given by the principals of the evening operatic performance.

Enthusiasm Greets Return of MUSICAL AMERICA to Former Ideals

Avalanche of Letters Pay Tribute to Revival of Policies of John C. Freund—Readers Find Old Time Inspiration in August Issue
—Congratulations and Best Wishes from Music Lovers in the United States and Abroad Voice Unanimous Appreciation of Last Month's Change—Leading Musicians Join in Expression of Approval

From every part of this country and from abroad as well letters have come to us during the last few weeks, expressing unanimous approval of the changes made in the August issue of MUSICAL AMERICA.

The letters appearing herewith are in many cases only excerpts taken from the thousands received, as the limitations of space make it impossible to print either all the letters or the letters in their entirety. In subsequent issues more will be printed.

It is, indeed, stimulating and encouraging to us to find that the subscribers to MUSICAL AMERICA have responded with such heartiness. May we express our sincerest appreciation for this chorus of approval and the hope that we may prove worthy of it?

—THE PUBLISHERS

Journal of Distinction and Importance

Dear MUSICAL AMERICA:
May I wish you the very best success. It is a pleasure to see MUSICAL AMERICA restored. Under Mr. Kramer's editorial guidance the periodical will rise anew, I am certain, to its former position as a journal of distinction and importance in the music world.

Again wishing success to the staff of MUSICAL AMERICA, I am,
Truly,

FELIX DEYO,

Music Critic, Standard Union.
Aug. 30, 1929.
Brooklyn, N. Y.

Old Style and Flavor

Dear MUSICAL AMERICA:
I cannot resist the urge to comment on the return of MUSICAL AMERICA to the policy of its founder. I want to be recorded as being extremely glad to see the publication resume its old style and flavor. Wishing you the best of success and hoping that MUSICAL AMERICA will soon be itself again, I am,
Very sincerely yours,
AMBROSE L. MC LAUGHLIN,
Music Editor, Lawrence Tribune.
Aug. 24, 1929.
Lawrence, Mass.

Greetings from an Old Friend

Dear MUSICAL AMERICA:
Just opened the August number—it is like greetings from an old friend to see the news, "Mephisto's Musings," Open Forum, magazine and special features returning to the good old days of John C. Freund. I have lived with MUSICAL AMERICA for years, having become a reader back in 1901. Every good thought and wish to MUSICAL AMERICA for the greatest success.
Cordially,
HELEN KNOX SPAIN,
Editor, Music Poster.
Aug. 24, 1929.
Atlanta, Ga.

Need for Unbiased Paper

Dear MUSICAL AMERICA:
I want to tell you how much I have enjoyed seeing MUSICAL AMERICA in its new form, and to wish you the success in your undertaking which you

undoubtedly deserve. There is a real need for an unbiased musical paper in the country. It will serve a great and constructive purpose for such a magazine to develop along the educational lines which I believe are indicated in your new program.

Cordially yours,
I. A. HIRSCHMANN.

Director of Publicity and Sales,
L. Bamberger & Company.
Aug. 23, 1929.
Newark, N. J.

Sister of John C. Freund Expresses Gratitude

Dear MUSICAL AMERICA:

I was very glad on opening the current number of MUSICAL AMERICA to see that you have renewed the paper in its old form, as my dear brother John C. Freund had it during his lifetime. I honor you for it. I am only too glad at the renewal of MUSICAL AMERICA. With best wishes to the staff.

Sincerely yours,
GERTRUDE L. EYLES (née Freund)
Aug. 21, 1929.
Devon, Pa.

From a Noted School of Music

Dear MUSICAL AMERICA:

The reconstructed appearance of MUSICAL AMERICA and its return to accustomed policies pleases us, and we wish you success.

Sincerely,
FAELTEN PIANOFORTE SCHOOL,
Aug. 29, 1929. Boston, Mass.
Boston, Mass.

Really a Triumph

Dear MUSICAL AMERICA:

The August edition is really a triumph. It was like seeing a long-lost friend, and it was a particular source of gratification to find "Mephisto" reinstated, a page which is interesting to everybody all over the country. I hope it continues.

Cordially,
ARTHUR E. WESTBROOK.
Dean, School of Music, Illinois Wesleyan University.
Aug. 28, 1929.

The Thrill of a Lifetime

Dear MUSICAL AMERICA:

That's just about what you call "the thrill of a lifetime" to see the name of Walter Kramer back on the cover of MUSICAL AMERICA, and to know that it goes back to its first policy which made it the outstanding musical journal of the country. Thank the Lord for the return to normal and the new spur to music endeavor your return to MUSICAL AMERICA means. My heartiest congratulations and all wishes for success.

Most cordially,

FRANK PARKER.

Head of Vocal Department, Utica Conservatory of Music.
Aug. 21, 1929.
Utica, N. Y.

Good! Says Oppenheimer

Dear MUSICAL AMERICA:

It seems darn good to have the old MUSICAL AMERICA back again, and frankly for the first time in a long time I have genuinely enjoyed receiving my paper. I am sure you will make a big "go" of it, and very quickly establish MUSICAL AMERICA's position in its field. Sincere wishes for success and prosperity.

With cordial regards,
SELBY C. OPPENHEIMER.

Aug. 26, 1929.
San Francisco, Cal.

National Federation Official Sends Greetings

Dear MUSICAL AMERICA:

We are delighted to greet the return of an old friend. The recent edition of MUSICAL AMERICA we feel confident will meet with approval. The style and type of contents is in keeping with the popular demand. We bespeak for those who have contacts with this pioneer in musical journalism a most successful career and an increased following.

Very sincerely,
A. MARGARETTA McHOSE.
National Chairman, Course of Study of the National Federation of Music Clubs.
Aug. 21, 1929.
Lancaster, Pa.

Hails Well Tried Policies

Dear MUSICAL AMERICA:

It was a very real pleasure to learn that Mr. Kramer has taken the helm of MUSICAL AMERICA, and that the well tried and successful policies of Mr. Freund are again to control the paper. With every good wish for the return of the old prestige, I am,

Very sincerely yours,

EDWIN N. C. BARNES.

Director of Music, Washington, D. C., Schools.
Dean of Education, Washington College of Music.
Aug. 23, 1929.
Washington, D. C.

Gena Branscombe Finds Inspiration

Dear MUSICAL AMERICA:

Well—this is wonderful news! You'll find that your old friends (and they're all over the country) will stand by, as well as a host of new ones. My heartiest congratulations upon this first issue, and every good wish for the greatest possible success. This issue brought back the inspiration of old days!

Always your friend,
GENA BRANSCOMBE.

Aug. 29, 1929.
Mahopac Falls, N. Y.

Order Out of Chaos

Dear MUSICAL AMERICA:

Well, well, well! How did you bring order out of such chaos in such a short time? I have been a reader and subscriber to MUSICAL AMERICA for twenty years; and what a happy surprise to see our friends back in the August number—"Mephisto's Musings" and all. My congratulations and best wishes that the present management may live long and prosper in their splendid work.

Very truly yours,
CHARLES THOMPSON.

Aug. 28, 1929.
Coronado, Cal.

Cadman Expresses Joy

Dear MUSICAL AMERICA:

It was with the greatest joy that I beheld the return of your paper to its older and earlier form and ideals. It was like an old friend coming to my door when the first issue of the new management reached Hollywood. I am sure that I voice the opinion of many California musicians when I say this. To know you have A. Walter Kramer at the head, a writer whose opinions were followed by many thousands in the old days, is more than you realize. I wish for the paper every possible success. This I say most sincerely.

Yours,
CHARLES WAKEFIELD CADMAN.
Sept. 9, 1929.
Hollywood, Cal.

Kinsey Sends Best Wishes

Dear MUSICAL AMERICA:
The August issue of MUSICAL AMERICA just received takes me back to the paper that was issued up to a few years ago. I note "Mephisto" and other features of the old paper which have been revived, and it really looks good to see these good features again. I wish Mr. Majeski and Mr. Kramer the best of success with the new MUSICAL AMERICA.
Yours very truly,
CARL D. KINSEY.
Manager, Chicago Musical College.
Aug. 23, 1929.
Chicago, Ill.

Certainly Is Good News

Dear MUSICAL AMERICA:
Certainly this is good news: hearing that MUSICAL AMERICA had once more gotten upon the foundation laid by John Freund; and that Mr. Kramer, who knows every move in this work, is the editor. May you prosper is the wish of your old well-wisher.
T. CARL WHITMER.
Aug. 29, 1929.
Pittsburgh, Pa.

Lovely and Interesting

Dear MUSICAL AMERICA:
Your last edition of MUSICAL AMERICA was lovely—more interesting—like the old ones.

Very truly,
MRS. R. F. CANNON.
Aug. 29, 1929.
Miami, Okla.

"Frankly Glad"

Dear MUSICAL AMERICA:
I am frankly glad to see MUSICAL AMERICA has gone back to its old field in which it was such a huge success.
Sincerely,
KATHERINE GORIN.

Aug. 26, 1929.
Boston, Mass.

Wire from Mrs. Thomas

Dear MUSICAL AMERICA:
Congratulations on MUSICAL AMERICA just received. Count me a subscriber.
MRS. WARREN E. THOMAS,
Former Vice-President, National Federation of Music Clubs.
Aug. 24, 1929.
Portland, Ore.

Could Not But Delight

Dear MUSICAL AMERICA:
The August issue just received, in its present state and under its present management, could not but delight your subscriber of old,
MARTINUS VAN GELDER.
Aug. 27, 1929.
Philadelphia, Pa.

A Tribute from Abroad

Dear MUSICAL AMERICA:
Being a subscriber to MUSICAL AMERICA for the last seventeen years, may I tell you how delighted I was on opening the last August number to find a return to the old style of paper in the days of John C. Freund, and what a pleasure it was to read "Mephisto's Musings," etc. Wishing the paper as it is now every success, I remain.
Yours faithfully,
Sept. 2, 1929. **L. LEWIN.**
London, England.

Welcomes Familiar Garb

Dear MUSICAL AMERICA:
Heartiest congratulations! It is indeed gratifying to know that MUSICAL AMERICA is back in the hands of two important members of the old staff. I welcome it now in its old familiar garb again. Mr. and Mrs. Benjamin Prince, whose guests we are here, were delighted with the appearance and contents too. Mr. Prince, who as you know is president of the MacDowell Club and treasurer of the MacDowell Association, was particularly gratified. All good wishes for the success of MUSICAL AMERICA.

Sincerely,
EDWIN HUGHES.

Sept. 2, 1929.
Loon Lake, N. Y.

Horner-Witte Extends Congratulations

Dear MUSICAL AMERICA:
Please accept my hearty congratulations for the "new" MUSICAL AMERICA. I have no doubt that you will soon have MUSICAL AMERICA back to its former standing as the leading musical journal. Kindest regards and best wishes.

Sincerely,
HORNER-WITTE CONCERT BUREAU,
By ROLAND R. WITTE.

Aug. 22, 1929.
Kansas City, Mo.

Alive Once More

Dear MUSICAL AMERICA:
The coming of the August number is like the return of an old friend. With the return to the old form, with its news and pictures of the musical world, it is alive once more. I have been a subscriber to MUSICAL AMERICA almost since its beginning, and it has meant much to me. I congratulate you and the management on your achievement.

Sincerely,
JULIA BACHUS HORN.

Aug. 28, 1929.
Louisville, Ky.

Rejuvenated and Re-Established

Dear MUSICAL AMERICA:
I send many congratulations and good wishes for the rejuvenated and re-established MUSICAL AMERICA. May it be as successful as the abilities of yourself and your associates justify one in expecting.

Sincerely yours,
HAMILTON C. MACDOUGALL.
Director of Music, Wellesley College.
Aug. 27, 1929.
Wellesley, Mass.

Thank You!

Dear MUSICAL AMERICA:
I see with the greatest pleasure that MUSICAL AMERICA is to be edited by Mr. Kramer. Certainly it will return to the high place it occupied in the days of Mr. Freund.

Sincerely yours,
PHILIP GORDON.
Director of Music, South Side High School, Newark, N. J.
Aug. 26, 1929.
Lake Sunapee, N. H.

The Good Old Days

Dear MUSICAL AMERICA:
I was truly glad to see that Mr. Kramer is now editor of MUSICAL AMERICA. He is the man. The present copy looks like the days of good old Mr. Freund. On account of an in-

born feeling for certain traditions I shall look forward again to getting the magazine. Please accept my hearty congratulations and sincere wishes.

Most cordially,
BERNARD WAGENAAR.

Aug. 23, 1929.
Edgartown, Mass.

In Its Old Dress Again

Dear MUSICAL AMERICA:
It seemed like greeting an old friend to see MUSICAL AMERICA in its old dress once more. Our favorite "Mephisto," Question Box, etc., were all there.

Very sincerely yours,
CARMELITA BREESE.

Aug. 22, 1929.

The Musical "Who's Who"

Dear MUSICAL AMERICA:

Like the return of a long-lost friend was the coming of the August number. Having been a subscriber for many years and depending on it to be a musical "Who's Who," it is with great pleasure that I greet its return to its original form. I know many of my friends feel the same way. Best wishes for its success.

Respectfully,
MABEL LOVE.

Aug. 29, 1929.
Frankfort, Ind.

Judson Extends Best Wishes

Dear MUSICAL AMERICA:

Congratulations! I hope that you can put the paper back where it was when John C. Freund ran it. Best wishes!

Yours very truly,
ARTHUR JUDSON.

Sept. 3, 1929.
New York City.

Entertaining and Readable

Dear MUSICAL AMERICA:

Let me take this opportunity of congratulating MUSICAL AMERICA on its return to its former garb and content, entertaining and readable "Mephisto," and valuable Question Box. I am now enjoying every page as I used to.

Very truly,
MARY S. HAY.

Aug. 26, 1929.
Johnstown, Pa.

Better and Better-Looking

Dear MUSICAL AMERICA:

May I congratulate you on the new MUSICAL AMERICA? I think it is a better and better-looking magazine.

Sincerely yours,
HOMER HENLEY.

Aug. 29, 1929.
San Francisco, Cal.

Isaacson Greets Old Style

Dear MUSICAL AMERICA:

I want to congratulate you and wish you all kinds of good luck. It was a great pleasure to me personally to see the old style once more.

Sincerely yours,
CHARLES D. ISAACSON.

Music Critic, *The Morning Telegraph.*
Sept. 4, 1929.

New York City.

Feels Success Is Assured

Dear MUSICAL AMERICA:

Just a line or two to let you know what a pleasant surprise I encountered on opening my issue of MUSICAL AMERICA. The first issue under Mr. Kramer's editorship, takes us back to

the good old days. You are wise to restore the many features that made the magazine popular under the Freund regime. It now has news of value and that certain something that it had before. Here's wishing you the best of everything in your new venture and I honestly feel that, in the way things have started, success is assured.

Very cordially,
GUSTAV KLEMM.

Aug. 22, 1929.
Baltimore, Md.

First Issue Excellent

Dear MUSICAL AMERICA:

I wish you all success with the new MUSICAL AMERICA. I think your first issue was excellent, and it seems very nice to receive a paper which resembles the old MUSICAL AMERICA.

Sincerely yours,
VERA BULL HULL.

Aug. 20, 1929.
New York City.

A New-Old Magazine

Dear MUSICAL AMERICA:

I must write at once and tell you how happy I am to have the old MUSICAL AMERICA back again. Never was a friend more warmly welcomed. The change of management has put new life into the magazine. I read every page of the new-old magazine for August with comfort and satisfaction, welcoming the familiar departments and arrangement as well as the old form. I see that you intend publishing two numbers a month, so all is well.

Sincerely yours,
(MISS) JESSIE A. BLAIR.

Aug. 28, 1929.
Sedalia, Mo.

The Paper of the Great, Says Narodny

Dear MUSICAL AMERICA:

I extend my best wishes to MUSICAL AMERICA, as it has been the one musical paper of this country which always was the paper of the great men of music the world over. I have found it on the tables of Sibelius, Gliere, Glazounoff and Stravinsky. With best wishes,

Yours sincerely,
IVAN NARODNY.

Aug. 26, 1929.
West Cornwall, Conn.

Good Luck

Dear MUSICAL AMERICA:

Congratulations and good luck for MUSICAL AMERICA. It is most welcome to see it return to its old policy of news of interest for everyone.

Most sincerely yours,
CLAYTON D. GILBERT.

Director of Dramatic Dept., New England Conservatory.

Aug. 22, 1929.

Boston, Mass.

"Au Fond du Coeur"

Dear MUSICAL AMERICA:

After reading Mrs. MacDowell's tribute to the excellence of the new, yet old-time combination of unusual minds now controlling the destiny of MUSICAL AMERICA, one can hardly say more than to re-echo "au fond du coeur" the sentiments she has expressed. More power and enduring success to you and your associates.

Sincerely,
JESSIE FENNER HILL.

Aug. 26, 1929.
New York City.

GARCIA TRADITION TO BE PRESERVED

School of Singing Established in Paris by Daughter of Great Race

Alice Viardot-Garcia, granddaughter of Pauline Viardot-Garcia and, consequently, in direct line of the great Manuel del Popolo Garcia, has founded a school of singing in Paris for the purpose of carrying on the tradition of her family which, in a past generation, did more for the cause of good singing and of opera both in this country and in Europe than any other family that ever existed. Alice Viardot-Garcia is herself a singer of reputation in Europe where she has been heard in leading mezzo-soprano rôles in prominent opera houses, and has won unstinted praise of eminent critics for her abilities as a recitalist. She was recently invited by Queen Marie of Rumania, to sing at the royal palace in Bucharest at the reception given to Admiral Beatty of the British navy.

It will be remembered that the elder Manuel Garcia gave the first performances of Italian opera in America with a company which included himself, his son, Manuel, his daughter, Maria, afterwards "La Malibran," and the tenor, Cruvelli. The organization opened its season at the Park Theater, New York, on Nov. 25, 1825, in Rossini's "The Barber of Seville" the tenor rôle in which, the composer had written especially for Garcia. Between that date and the following September, the company gave seventy-nine performances of opera including eleven new works, some of which were among Garcia's own forty-three works in that form.

Garcia later established himself as a teacher in Paris and in London, latter city in which his son, Manuel Patricio taught for many years and died in 1906, at the age of 101. Among the pupils of the elder Garcia were the tenor Nourrit, and his own daughters, Pauline and La Malibran, also his son, Manuel. The younger Garcia trained among others, Jenny Lind, and Mathilde Marchesi, the latter of whom was the teacher of most of the prominent singers of the past generation. His most noteworthy achievement, however, was the invention of the laryngoscope. Some of Pauline Viardot-Garcia's prominent pupils were Desirée Artôt, Aglaia Orgeni, Antoinette Sterling, Anna Schoen-René and Mianne Brandt.

Philadelphia Enjoys Band Jubilee

PHILADELPHIA, Sept. 3.—Lieut. Joseph Frankel, conductor of the Philadelphia Municipal Band and band master of the 108th Field Artillery, celebrated his thirtieth anniversary as a band conductor and his sixth as conductor of the Philadelphia Municipal Band with a jubilee celebration of municipal band music.

Schipa Baby Christened

Liana was the name bestowed upon the infant daughter of Tito Schipa, tenor of the Chicago Civic Opera Company when she was christened by Rev. B. J. Schaperelli recently in the Church of St. Peter and St. Paul, Los Angeles. Ramon Novarro and Julia D'Annunzio, cousin of the poet, were the godparents.

Centenary of Birth of Founder of G. Schirmer, Inc., to Be Observed

Gustav Schirmer, Born in Thuringia, Came to America as Young Boy—Later Bought Out Music Firm—Honored by Friendship of Many Renowned Musicians—Sent Leopold Damrosch to First Bayreuth Festival—Plant Now of Vast Size and Scope

On Thursday, Sept. 19, it will be a hundred years since the birth of Gustav Schirmer, founder of the house of G. Schirmer, Inc., and grandfather of the present generation bearing his name. He was born in Thuringia, Germany, where his father and grandfather had been piano makers to the little court of Sondershausen. At the age of eight he emigrated to this country. At twenty-four he became manager of the music business of Kerskieg & Breusing, a house founded some six years earlier. In 1861, he and a man named Beer bought out Kerskieg & Breusing, and in 1866, Gustav Schirmer himself acquired the controlling interest.

From that day to this the house of Schirmer has stood for progress in American music, and has more than once, officially or unofficially, exercised a decisive influence on its development. Walter Damrosch relates, for example, in his book, "My Musical Life" how his father wanted very much to go to Bayreuth for the first performances of the Nibelungen Ring, in 1876. But the material rewards of a conductor's life in those days were not what they are now, and Leopold Damrosch did not see how he could possibly afford the trip. When Gustav Schirmer heard of his desire he insisted on lending him the immense sum of \$500, to be repaid at Damrosch's convenience.

'Ring' Première in America

Dr. Damrosch relates, too, that as a result of his father's enthusiasm for The Ring, as he heard it in Bayreuth, he and Gustav Schirmer, Jr., produced "Das Rheingold" together in their own Döll's Theater the next year. This, he says, was the real première of the Ring in America!

The relations between the Schirmer family and composers and musicians generally have always been extremely close. In the executive offices of the firm there hang photographs personally inscribed to members of the Schirmer family by Liszt, Wagner, Verdi, Debussy, Tchaikovsky, and many other and younger musicians of world repute, a collection seldom surpassed in Europe or in America.

Tchaikovsky visited America in 1891, conducting some of his own compositions at the opening of Carnegie Hall. On April 30, of that year he wrote in his journal: "We went to see the Brooklyn Bridge. From there we went on to see Schirmer, who owns the largest music business in America; the warehouse—especially the engraving plant—resembles Jurgenson's in many respects."

At this time Gustav Schirmer lived in the new and (then) immense Dakota apartment house at the corner of 72nd Street and Central Park West—



Photo by Falk
The Late Gustav Schirmer, Founder of the Publishing House, G. Schirmer, Inc.

nine stories high and the talk of the town. "De Sachs," writes Tchaikovsky, "came to fetch me at twelve o'clock. We walked in the park. Then we went up by the lift to the fourth floor of an immense house where Schirmer lives. Besides myself and Sachs there were at table the conductor, Anton Seidl, a Wagnerian and well known in this country . . . and the Schirmer family. De Sachs accompanied me to a rehearsal in the Schirmer's carriage. After it was over I went back with Sachs to the Schirmer's . . . We found a number of people there who had come merely to see me. Schirmer took us on the roof of his house. This huge, nine-storyed house has a roof so arranged that one can take quite a delightful walk on it and enjoy a splendid view on all sides. The sunset was indescribably beautiful. When we went downstairs we found only a few intimate friends left, with whom I enjoyed myself most unexpectedly. We sat down to supper at nine o'clock. About 10:30 I was presented with the most splendid roses, conveyed downstairs in the lift and sent home in Schirmer's carriage. One must do justice to American hospitality; there is nothing like it—except, perhaps, in our own country."

Sons Continue Tradition

This tradition of intimacy with leaders in the musical world Gustav Schirmer's sons preserved. Rudolph E. Schirmer, who founded *The Musical Quarterly*, was a close friend of Mahler, Busoni and Granados.

The spirit of friendly co-operation between employees and employer which still persists received its initial impetus from Gustav Schirmer, who, at Christmas time, true to old German traditions, used to give each employee a goose in addition to his bonus. The firm has expanded enormously since his death in 1891, and he, or Tchaikovsky, could he revisit the Schirmer printing plant, now located on Long Island, would be amazed at its growth. The press-room contains in all some thirty-five presses, including seven direct lithograph presses and five offset presses. Of these the largest is a tremendous "web" press with a capacity of 96,000 pages (of the size of

MILWAUKEE GREETS MUTUAL ORCHESTRA

Co-operative Organization Gives First Concert Under Frank L. Waller

MILWAUKEE, WIS., Sept. 3.—The co-operative orchestra idea received its first test here when the Milwaukee Philharmonic Orchestra, under the leadership of Frank Laird Waller, gave its opening concert in the Pabst Theater on Tuesday, Sept. 3. A large audience gave frequent and audible expression of approval of the venture to furnish this city with independent orchestral fare. The plan of Mr. Waller is to continue the orchestra as a mutual organization, each member sharing in the proceeds of the concerts, and no endowment being sought.

Among the first-desk men recruited for the season are Raymond Brown, concertmaster; Hugo Bach, cello; Ernest Renz, viola; and Otto Neudeck, French horn.

The program included the Tschaikovsky Fifth Symphony, Wagner's "Rienzi" Overture, Liszt's "Les Préludes", "An American in Paris" by George Gershwin, and excerpts from "Faust" sung by Edward Johnson, Yvonne Gall and William D. Phillips.

The critics accorded the new enterprise enthusiastic support. "Here is a musical unit calculated to supply a real need," asserted the *Wisconsin News*. "If the reception at its first concert is the measure of the backing of the organization, certainly there should be many more. Here is a chance to preserve music, heard right off the string, and the direction and personnel are worthy the confidence and support of the public."

C. Pannill Mead in the *Sentinel*, observed: "The possibilities shown in the excellent renditions indicate that there is material here for the long looked for Milwaukee orchestra."

the Schirmer Library of Musical Classics) per hour! The well-known yellow cover paper for that series (which now comprises over 1500 volumes) is bought in carload lots, twenty tons at a time. The entire Schirmer catalog contains about 35,000 compositions.

It does not require long contemplation of these figures, or more than one visit to the Schirmer plant, to realize that whatever the status of musical creation, musical activity in America has left its infancy far behind. And among the pioneers who helped to lay the foundations for this development, Gustav Schirmer, centenarian, earned imperishable laurels.

New March King in Cincinnati

CINCINNATI, Sept. 1.—A new "March King" whose compositions are said to compare favorably with those of John Philip Sousa, who held the title for so many years, has become known in this city. John N. Klohr, formerly trombone player in the old First Regiment Band, has composed more than thirty marches, many of which have reached wide popularity. His first composition in this form, written at the request of Milton McRae, an executive on the *Post*, bore the title, "Cincinnati Post March." A recent march, "Heads Up" was used as the official march of the De Molay organization here in August, and was chosen as the test number in a band contest held at the time.

Van Der Stucken Passes Away in Hamburg After Long Illness

HAMBURG, SEPT. 1.—Frank Van Der Stucken, well-known American conductor and composer, died in hospital here on Aug. 19, following an operation. He had come to Hamburg some time previously in order to undergo the operation, but he was found, at the time, not to be in sufficiently good health for it to be undertaken. In spite of rest and careful attention, death came shortly after the operation had been performed.

Frank Van Der Stucken was born in Fredericksburg, Tex., on Oct. 15, 1858. When only eight years old, he was taken to Antwerp, his father's birthplace, by his parents, and was placed for study in composition under Benoit and later took up violin in Brussels with Wambach. A ballet, written at an early age, was performed in the Belgian capital and a *Te Deum* for solo voices, chorus and orchestra was heard in Antwerp. From 1876 to 1878, he studied in Leipzig under Reinecke, Grieg and Langer. In 1881 and 1882, he was *Kapellmeister* at the Breslau City Theatre. The year 1883 was spent in Rudolstadt with Grieg and in Weimar with Liszt.

In 1884 he returned to this country and became the conductor of the Arion Society, following Dr. Leopold Damrosch and holding this position until 1895. He took the Society on a highly successful tour of Europe in 1892. During these years he also gave orchestral concerts at which many new works by American composers were brought out, in Steinway Hall in 1884-1885, and in Chickering Hall in 1887-1888. He directed a music festival in Indianapolis in 1887, and gave a concert of his own works in Berlin the same year. Important works which had their first American performances under his leadership included Brahms' Third Symphony, Emmanuel Moon's First Piano Concerto and Charbrier's "España." In 1889, he gave a series of concerts of works by Americans at the Trocadéro in Paris during the Exposition, and was made an Officier d'Académie by the French Government.

Mr. Van Der Stucken was called to Cincinnati in 1895, as first conductor of the Cincinnati Symphony and was also director of the Cincinnati College of Music. He retained the former of these positions until 1907, and the latter until 1903. He also succeeded Theodore Thomas as conductor of the Cincinnati May Festival, which position he held until 1912, and again from 1923 until 1927. On the sudden death of Anton Seidl in 1898, he was invited by the New York Philharmonic Society to conduct the remaining concerts of the season. He lived in Hanover, Germany, from 1908 to 1917, but returned every two years to take up his duties in Cincinnati. Other festivals of which he was conductor were those at the Metropolitan Opera House, New York, in 1889, the Sixteenth National German Saengerfest in Newark in 1891, a festival in New York the following year, one in Antwerp in 1893, New York, 1894, Antwerp 1913-1914, and Copenhagen, 1919.

In celebration of Mr. Van Der Stucken's seventieth birthday on Oct. 15, last, dinners were given him both in Cincinnati and New York. Shortly after this his health began to fail and on Feb. 5, he suffered a stroke. He nevertheless made a trip to New York on the invitation of the American



Frank Van Der Stucken, American Composer-Conductor

Academy of Arts and Letters of which body he was then made a member. A program of compositions by American composers given at that time under the baton of Henry Hadley, a member of the Academy, was headed by Mr. Van Der Stucken's "Festival Overture."

In spite of the fact that a considerable amount of his professional life was spent in Europe, Mr. Van Der Stucken is regarded as an American musician, and his work in the cause of not only music in America but also for composers of his native land, cannot be overestimated. In his younger days he was in the forefront of what was then the "modern" movement both in this country and abroad. Among his principal works were an opera, "Vlasda" given in Weimar in 1883, incidental music for Shakespeare's "The Tempest," a prologue to Heine's drama "William Ratcliffe," a march, "Louisiana" composed for the opening of the St. Louis Exposition, a Festival Hymn for men's voices and orchestra, and orchestral suite and many choruses and songs.

Mr. Van Der Stucken is survived by his wife, two daughters, his son, Professor D. H. Van Der Stucken of Andover, all of whom were at his bedside, and another son, Frederick R. Van Der Stucken of Reading, Pa.

Light Opera to be Given at Jolson's Theater

The Jolson's Theater Musical Comedy Company will this season present revivals of popular light musical works of the last twenty years. The opening will take place Sept. 23, with Victor Herbert's "Sweethearts." This will run for two weeks, and be followed by "Mlle. Modiste," "The Fortune Teller," "Naughty Marietta" and "Eileen," each for two weeks. Milton Aboyn has assembled the company and is directing rehearsals.

Roth String Quartet to Play at Library of Congress Festival

The Roth String Quartet from Budapest, is due to arrive in this country on Oct. 2. The organization will begin its second American tour at the Chamber Music Festival in the Library of Congress in Washington on Oct. 8. Its first New York appearance will be in the Town Hall on the evening of Oct. 15.

"ONE AND ONE" CONCERTS

Barbizon-Plaza Musicales Will Feature Native and Foreign Artists Equally

The Music Department of the Barbizon Plaza, the new Music-Art Centre now being erected at Central Park South and Sixth Avenue, New York, announces that at all recitals given there after its completion next January, one American musical artist will be engaged for every foreign artist who appears on its programs. The same policy will be observed at the Barbizon Sunday Afternoon Musicales which, since their inauguration, two seasons ago, have featured American artists only.

Milton V. O'Connell, musical director at the Barbizon Club, states that during the past two seasons nearly a hundred young American artists have been heard at the Barbizon Musicales, and that William H. Silk, president of the corporation operating both buildings, is in favor of giving American artists equal opportunities for hearing with foreign stars.

Another feature of interest in the Barbizon Musicales will be the opportunities given to young artists of signal ability who have not made their professional debuts. Auditions will be held before a committee consisting of members of the faculties of the Juilliard Graduate School and the Curtis Institute of Music, representatives of the musical press and the National Music League. The first of these will be held on Sept. 16, the second early in October, and two early in the new year for artists for the second half of the series. It is stated that hitherto unknown artists will be given the preference.

NEW YORK STRING QUARTET PASSES TENTH MILESTONE

Organization to Appear for Fifth Successive Season in Series at Palm Beach

The New York String Quartet will observe its tenth anniversary this season, and the event will be celebrated during a month's engagement at Palm Beach, where the Quartet has been a feature of the musical season for the past five years. The organization was founded in 1919, by a group of chamber music enthusiasts, among whom was Franz Kneisel.

It is composed of Ottakar Cadek, Jaroslav Siskovsky, Ludvik Schwab and Bedrich Vaska. Three years were devoted to rehearsal before public performances were given. The debut of the New York String Quartet took place in October, 1922, since which time more than 500 performances have been given from coast to coast. In 1927 the quartet appeared at the White House before President and Mrs. Coolidge, and in 1929 it played at the opening of the new Czechoslovakian Embassy in Washington, at which Vice-President Curtis was guest of honor.

The Quartet has spent the summer in camp on the shores of Lake Champlain near Shelburne, Vt., where programs have been prepared for extensive engagements this season.

Guest Conductors Chosen for La Scala.

MILAN, Sept. 2.—The vacancy caused by the resignation of Arturo Toscanini as conductor of the La Scala Opera has been filled by the appointment of a number of guest conductors, including Del Campo, Guarneri, De Sabata and Calusio. Mascagni will conduct his own opera, "Isabeau," and Respighi his opera, "The Sunken Bell."

WOMEN WIN CHANCE AT ORCHESTRA POSTS

Conductorless Symphony to Fill Vacancies on Musical Merit Alone

Women musicians as well as men are henceforth to be eligible for admittance to the Conductorless Symphony Orchestra of New York, according to an announcement of Michel Bernstein, chairman of the executive committee. Thus is wiped out the age-old precedent of men players only, with musical ability being made the sole test of membership. Ten women have already applied for desks in the string sections, and a goodly number will probably be found in the ranks when the orchestra gives its first concert in Carnegie Hall on Oct. 26.

"We shall restrict women to the string section at this time," stated Mr. Bernstein, "as there are few women who play wind instruments acceptably. The success that women have enjoyed in chamber music performances indicates that they will prove excellent orchestral performers."

The women players will be dressed in dark materials so as not to contrast too sharply with their male colleagues. There will be no differentiation with regard to attendance at rehearsals, entrance onto the stage, or subordination to the welfare of the organization, Mr. Bernstein indicated.

"We want to make our organization democratic in fact as well as in name," he declared. "There are a great many women whom I consider superior to men in musical ability. Since our organization approaches so nearly to chamber music in form, we feel that women are entitled to positions of this sort."

BANFF STAGES FESTIVAL

Tercentenary of Scottish Settlement Celebrated in Mountain Setting

BANFF, ALTA., Sept. 5.—Celebrating the 300th year of Scottish residence in the New World a three-day Highland Gathering and Scottish Music Festival was held here beginning on Aug. 30. This was the third annual celebration of the kind and it was under the patronage of H. R. H. the Prince of Wales.

The Festival was opened with a bagpipe contest and included as well Highland dances, Caledonian games and regimental piping conducted by Harold Eustace Key. Three evening concerts at Banff Springs Hotel featured Scottish songs as well as the Hebridean songs collected by Marjorie Kennedy-Fraser, who came from Edinburgh to sing them. An opera, "Flora and Prince Charley," by Dr. Harvey Willan, was given with considerable success and a Gaelic fisher-folk play by Hebrideans from Vancouver. The festival was under the auspices of the Canadian Pacific Railroad.

Felix Salmond Fills Summer Dates

Felix Salmond, cellist, who spent his vacation at Blue Hill, Me., was heard twice in recital during August, once at Cornell University, Ithaca, N. Y., and once in Gloucester, Mass. He will appear twice in recital in New York, this winter in the Town Hall, on Dec. 14, and March 9. He will make his Canadian debut in Toronto on Nov. 14, and will tour the Far West, going as far as California.

Belasco Finds Music Essential to Drama

By R. H. Wollstein

THE dean of American stagecraft keeps his sanctum up fifty-three winding stone steps, and very rarely is a reporter invited to penetrate therein, especially at the season when David Belasco is concentrating 101 per cent of his dynamic energies upon the construction of another typical Belasco season.

"If you can get David Belasco to talk about anything but his particular new play, you can feel you're doing something." Still, the Chevalier very kindly permitted me to hear his musical views, because his interest in music is a unique one.

It would require a hardy scribe to venture any detailing of the familiar black garb, the snowy hair, the classically regular features, the calm, fearless mien of the man who for more than a generation has stood as a tradition in the American theater. To David Belasco music is neither a professional interest nor a personal recreation. "I have never studied music in the serious way that actual music-study presupposes," says Mr. Belasco. "I doubt whether I could whistle a finished performance of 'Yankee Doodle' without due forethought. Neither do I go in for the season's concerts as recreation. Not that I shouldn't enjoy it, but I haven't the time. To me, music is chiefly a means of securing expression and effects. I don't mean that in the generally accepted sense of 'expression,' whereby a composer sets out to translate his personal feelings into sound, or as an artist expresses his moods by singing or playing. I mean that music, like color or light, is a means of releasing traits of character, certain eminently personal qualities, and of setting them forth in a way that is entirely understandable, yet too subtle for the spoken word to follow. I always use music in my productions—if only occasional strains of it—to effect such revelation that would be marred by the more definite delineation of words.

Music Used to Aid Drama

"Let me give you an example: when I produced 'The Darling of the Gods,' in which Blanche Bates starred some seasons back, one of the scenes showed the reunion of the souls of Yo-San and Prince Kara, lovers who had been separated a thousand years before. The separation scene had been shown. Before the scene of reunion could properly begin, I needed to create a definite change of mood, on the stage as well as in the audience. I tried various effects—of light, of pantomime of symbolic personages; but none gave me the effect I had visualized, and without which the production wouldn't have been as I wished it. As a final means, then, I cast about for a musical prelude to 'place' the mood of the coming scene. After trying first this score and that—again no easy task, for a producer who must judge the manuscripts from the angle of the effect he wishes rather from that of musical value alone, I found that if my spiritual stage was to be set for me at all, music could do it. The reunion scene opened, therefore, with an empty stage, only partially lit, the strains of the intermezzo conveying the mood to the house, exactly as costumes convey a definite period in time, or words the point of a plot. With the final notes Yo-San appeared, and

the background had been prepared for her. I frequently use music that way, introducing a song or a dance to 'place' a mood, and always the effect is far more subtly achieved than by trying to get around it in words.

"Another thing that may interest you is the rôle that musical rhythms assume in the work of an essentially non-

mystic eternity. To space those twenty-seven words into Miss Bates' progress across stage we used a metronome. This particular scene marks the first time that sound, action, music and light were synchronized for the purpose of securing one single effect.

"Music, like light," said the Chevalier, "is one of the ornaments of life



Authorities Conferring in 1910, on Original Production of "The Girl of the Golden West" Which Will Be Revived at the Metropolitan This Season. Left to Right: Giulio Gatti-Casazza; David Belasco, Author of the Drama; Arturo Toscanini Who Conducted the Première, and the Late Giacomo Puccini Who Composed the Music.

musical person like myself. To most of the uninitiated, music means tune; the word 'music' suggests, to nine persons out of ten, the idea of listening to something. To me, though, the first essential of musical value is rhythm; the feel of the regular rhythmic beat. I believe that if I had to analyze my working methods down to rock-bottom structure, fidelity to rhythm would be the firmest rock of all. All my changes of tempo on the stage are worked out accurately; all are rhythmically cadenced. Upon my word, I believe I could conduct a performance with a baton, as a conductor does! Take 'Lulu Belle,' for instance. In the cabaret scene, I wanted to create a mood of wild abandon, and yet to bring it on gradually, as such moods actually are. Miss Ulric's song and dance should not introduce (as it appeared) but be the climax of the evening's events. I got my effect by introducing other songs, popular jazz hits, off-stage, so faintly at first that only their rhythms were felt, then a bit louder, a bit louder, until finally the audience, that believed itself to have been listening only to dialogue on the stage, really had its blood fired for the daring rhythms of 'Lulu Belle.'

"In the 'Daughter of the Gods' again, at the entrance to the White Heaven, the Soul of Yo-San has to make her way down a river; during her progress across stage she has five sentences to speak, consisting of twenty-seven words. The effect had to be one without beginning or end, but of wafting, floating,

and, besides that, the subtlest means of mood-expression. I have a theory—not entirely ready for scientific exploitation!—that every human personality has its complementary chord and color. And if we could only discover what mystics call our proper aura of color and sound, we could progress more readily to the sum-total of what God meant us to be."

A Musical Conservative

In his personal tastes, Mr. Belasco is a "musical conservative." He leans more to the established beauties of classic expression than to the experimenting novelties of the moderns. He is especially fond of Grieg and of Wagner, "whose glorious climaxes are always a source of inspiration and help." As is quite to be expected, his preferences lean more to the dramatically accompanied music of the opera than to symphonic or other exclusively instrumental performances. He is frequently to be seen at the Metropolitan Opera House, where, some twenty years ago, he conducted the rehearsals of "The Girl of the Golden West," to be revived this season for Jeritza, with Puccini and Toscanini, directing Caruso and Destinn, exactly as though they were new Belasco recruits. Puccini, who had seen the performance of Mr. Belasco's play in New York during the winter of 1907, wrote him from Italy, asking for a copy of it to set to music. As he had worked with Belasco during the building of "Mme. Butterfly," he came to rely on him for advice during rehearsals. "That

opening night was a triumph for me," said Mr. Belasco, with a smile for reminiscences. "I was never so be-kissed in my whole life!" In speaking of Toscanini—and a warm friendship exists between the two today—he designates him as "one of those self-contained fellows—calm on the surface and burning white-hot on the inside." Among other of the "operatic buddies" who maintain a firm place in the Chevalier's affections come Ernestine Schumann-Heink and Geraldine Farrar.

One of Mr. Belasco's personal dreams is the erection of a great municipal Temple of Art, where painting, music and the drama could live on equal terms of dignity, and where "a greater knowledge of art could be disseminated to the masses, who get little of it, and need it most; where the poor, without effort, without shyness, could achieve the happiness that comes from a deeper personal acquaintance with Beauty."

Valeriano To Return for Tour

Gil Valeriano, Spanish tenor, after visiting several European countries this summer, will give concerts in London, Berlin, Cologne and Frankfort before returning to America for his concert tour late in November.

Robert Steel, who the past year was leading baritone of the Heidelberg Opera, has been engaged by the Wiesbaden Opera, where he is appearing this month in "Butterfly," "Pagliacci," "Faust," "Masked Ball" and "Tannhäuser."



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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Diaghileff has been gathered to his fathers, and is now probably discussing the pros and cons of Ballet Russe and French Classic Ballet in the Never Never Land with Taglioni and Fanny Elssler and other great shades whose nimble toes delighted our own forebears. Diaghileff's contribution to the art of the ballet was immense. True, like all revolutionists, he set loose on the world a fearful lot of incompetent, sloppy imitators, but he also showed us that a ballet can be something more (O, much *much* more!) than a mere row of tarleton skirts with carefully clad legs underneath. It was odd that although his drastic reformations did not find favor in his native Russia, when an apostle of Russian terpsichorean art was required, he was the one chosen to show the world outside what characteristic Russian dancing was. He did. And how!

Peace to his ashes! He is probably already drilling the Choiring Cherubim in the latest steps, or maybe inventing new light effects with sulphur and brimstone. To whichever department of the Hereafter he has been assigned, it is reasonable to suppose that he will ultimately raise its artistic standard.

* * *

The son of the late Abdul Hamid, once Sultan of Turkey, is said to be earning his living as a violinist in a cafe orchestra in Budapest, where he is paid \$2 a night for his services. On this he must support himself, the last of his seven wives, six of his children, and pay alimony to another of the seven wives. The stipend seems slightly low for such a strain, but, taking the average violinist one hears at concerts in New York as an example, the unfortunate prince can scarcely be said to have lowered to any great extent the fees of which they are deserving.

* * *

I read recently of the great success somewhere or other, of a coloratura by the name of Muto, a curious name for a singer. While wishing the lady all possible success, we could find it in our hearts to wish also that a number of coloraturas we have heard in our day were muto in fact as well as in name!

* * *

So, Salzburg's Festival is to be perpetuated, the Austrian State and the city itself having united to put it on a sound footing. They are taking this risk, it seems, because America has discovered Salzburg. The idea of the Festival, so the New York Times tells us,

was originally to present German things for the Germans, Schiller's "Die Raeuber" and "Turandot" and such like. It wasn't so good, financially, that is. Reinhardt's "Midsummer's Night's Dream" changed all that. Mr. Reinhardt's visits to the New World were not for nothing, and now Broadway is flocking to Mozart's birthplace and cutting its esthetic teeth on "Don Giovanni" or "Don Juan," as they call it over there, with Richard Mayr as the "feature" of the performance.

Funny, isn't it, how much nicer viands are when partaken of under foreign skies?

Personally, I think Reinhardt and his much touted productions are simply terrible. I sat through a part of his "Midsummer's Night's Dream" at the Century, here, and finally rushed, shrieking, from the theater.

Shakespeare, to me, and to quite a number of people, is sacrosanct, just as Wagner and Gilbert & Sullivan are sacrosanct. Things such as Reinhardt does, are not done to them. The mere staging a play on an immense and complicated scale in no way atones for the loss of the spirit of the original just as camels and elephants galore did not make up for the stupid deficiencies of numerous outdoor performances of "Aida" which we have heard.

As far as Mr. Mayr's *Don* is concerned, and his *Baron Ochs* which was also lauded, I'm not convinced. He may be a bearcat in the Mozart opera, but I thought his performance of *Ochs* when he did it at the Metropolitan, was one of the least interesting I had ever seen and heard. Memories of Paul Bender's exquisite, marvellously keyed impersonation were not lessened.

* * *

It was edifying to read in the New York Times that one of the pieces played for the Music Memory Contest in Central Park was the Overture to "The Harbor of Seville," by Rossini. I don't seem to remember any such opera by Rossini. But then, I have the very devil of a memory!

Another piece the unfortunate contestants were supposed to know by ear was the Hymn to the Sun from Mascagni's "Iris." Always supposing that the piece intended was not the Hymn to the Sun (played as the full moon rises, at the Metropolitan) from "Coq d'Or." I can't for the life of me understand why anyone should want or be required to remember the Mascagni number.

* * *

Sir Hamilton Harty, the British musician, has pronounced the doom of music. When asked recently if all the world's great music had been written, he is reported to have replied "Yes, the line of great composers seems to have come to an end."

Too bad! Too bad! And the echo answers, "Important, if true."

This sort of criticism recurs from time to time. The remark is no more original than are most of the themes in the jazz which Sir Hamilton so greatly decries. Schumann's music during his lifetime, was said to belong to the "broken crockery school," and Sir Hamilton's own national funny sheet, "Punch," had no end of fun with Wagner. The end of all music had come in the 'Forties and also in the 'Eighties, and yet the Gentle Art persists in not dying, probably out of pure cussedness if for no better reason. Like manners, morals, women's fashions and dozens of other things, Music seems to run not so much in a circle as in one of those curves we used to wrangle with in analytical geometry and which can be indicated by quadratic equations. (Isn't

that what the nasty things were called?)

Personally, I don't admire the modern tendency of musical composition any more than Sir Hamilton does, but like the woman who, when floored with a Biblical text, replied, "That's where St. Paul and I differ!" I don't believe that all the great music has been written.

* * *

Geraldine recently delivered herself of some bouquets in honor of Lilli Lehmann in the New York press. It was charmingly done, as everything Gerry does may be counted upon to be. She retold the old story of Lilli's tying her hands behind her back during lessons in order to curb her fiery temperament. She omitted the further detail, given me once by a friend of Lilli's, that when the hands were untied, Gerry was compelled to write down on a piece of paper a reason for every gesture she made. All good stuff, that.

One has told me that Lilli was never in sympathy with Geraldine's early début. Subsequent happenings proved the rightness of her opinion. Two different persons who heard that "Faust" performance at the Berlin Opera on an October evening in 1901, said the voice had a beauty that was unearthly. Both, hearing her the following year, declared that although the voice was still of supreme loveliness, its uneartheness had departed. I heard her do a *Mimi* in the spring of 1908, some two years after her return to this country. Already there was an ominous scrape at the juncture of her medium and head registers. This spread and presently leavened the whole lump. The wife of one of our great pianists and teachers told me that Melba, who is a friend of hers, warned Geraldine about this break and offered to pay her living expenses for a year if she would quit the stage and study in order to iron out the creases. The offer was refused. I give this tale for what it is worth.

Be that as it may, Geraldine's early retirement from the stage whatever her reasons may have been, was a tragedy to music lovers as well as to the goodly fellowship of "gerryflappers," as W. J. Henderson aptly named the hosts of sweet young things who used to shy bouquets at her across the footlights, and delay traffic about the stage door after performances. Like the good sport she is, instead of eschewing the opera house altogether when no longer of it, as certain other singers have done, she is always in the audience at Saturday matinees applauding other artists in rôles in which she herself caused tumults for sixteen seasons.

One need only, now, come with laurels for one of the greatest artists America has ever produced in any phase of Art. Her *Cio Cio San* raised Puccini's sugary music to a level it never reached before or since, and her *Tosca* yielded nothing to that of the so-called Divine Sara. Her *Goose Girl*, her *Marguerite* (in its early days) and a number of other parts were incomparable. When she was dull (except perhaps in *Carmen* which she never seemed to hit), it was because flesh, brain and blood could do nothing with the rôles. For the lack of a little artistic moderation, a moiety of self-restraint, a year or so of rest and study, the world lost what might have been the greatest *Isolde*, the most transcendent *Brünnhilde* that mind could conceive.

Yet, when the curtain has rung down on artists, it is in the hearts of those who have known and loved them as individuals that they are justified as much as by their professional works.

They tell a tale of Geraldine's manifold charities, of the daughter of a great pianist, for instance, who, sodden with drink and dope and poverty, was maintained for years by Farrar's generosity, first in her home, later elsewhere, and may still be, for all I know. No singer, save Caruso, has left behind the atmosphere of adoration in the hearts of the more humble employees of the Metropolitan. And if that isn't justification, I don't know what is!

To come back to Lilli for a moment, the man who gave me details of Geraldine's lessons with her, had an amusing episode with the doughty Wagnerian. He had gone to Hartford or New Haven, I forget which, to hear her do an early concert performance of "Parfisal," and afterwards sought Lilli at her hotel. She was seated before a table eating a large and juicy slice of roast beef.

Now, all the world knows that Lilli was a champion of anti-vivisection, and supposedly an abstainer from any comestibles that had ever possessed life. My friend opened big eyes, as the French say, and exclaimed "Why, Lilli, I thought you were a vegetarian!" Lilli looked shamefaced for a moment, and then said, "So I am, but I'm not a damfool one!"

Which goes to show that even *Kundry* may possess a little human inconsistency.

In my last letter to you I commented upon the somewhat lax geography in a musical biography (That sounds like Gilbert: "A doctor of divinity resides in this vicinity") and now I see a picture in a contemporary musical journal, of a musician, taken on her estate "at Touraine, France." It would be interesting to see a picture of Mr. Charles Schwab on his estate "at Pennsylvania" or Scarface Al Capone on his front porch "at Florida."

A prominent New York manager sends me the following paragraph from a letter received by him from a city not a million miles from Times Square: "Gentlemen: We are anxious to have you and members of your opera, Yehudi Menuhin, enjoy the hospitality of the Blankety Blank Hotel, feeling sure you will find it comfortable and convenient."

Now, just what the mental processes of the writer of that letter may be, I am unable to conjecture. One thing is certain, however, and that is that little Yehudi, who everyone says is an agreeable un-stuck-up lad, will be surprised to learn that he is an opera company.

A lady in the Far West had her husband haled into court under circumstances which should give pause to all married male singers. The lady in the case told the judge that she had wedded her man on account of his lovely voice, and that while at first he had sung to her copiously, his enthusiasm later had waned and he sang no more. The judge ordered the honey-throated one to warble to his wife daily or expect serious results. The moral of this is: Gentlemen singers should take care that they possess other gifts besides vocal cords, or else be wary of those of matrimony, says your

Mephisto

OPERA SETS PACE FOR LOS ANGELES

Philharmonic to Be Heard Under Arthur Rodzinski Its New Leader

LOS ANGELES, Sept. 8.—The Los Angeles Grand Opera Company will open the musical season Oct. 1 in Shrine Auditorium with Verdi's "Aida," with Elisabeth Rethberg and Giacomo Lauri-Volpi in the leading rôles. The succeeding eight operas, to be given in the first two weeks of October, will be "L'Elisir d'Amore," "Gianni Schicchi," "Bohème," "Martha," "Rigoletto," "Hansel und Gretel," "Pagliacci," "Barber of Seville," "Trovatore" and Massenet's "Manon."

Singers to have leading rôles are Kathryn Meisle, Nina Morgana, Tito Schipa, Giuseppe de Luca, Gennaro Barra, Giuseppe Danise, Queen Mario, Leon Rothier and Eugenio Sandrini. Among local singers to be heard in prominent parts are Hazel Rhodes, Lenore Ivey and Hilda Romain. Stage direction will again be under Armando Agnini, and the conducting will be divided between Pietro Cimini, Gaetano Merola, Karl Riedel and Wilfred Pelleter. Merle Armitage is manager.

The Behymer series will open Oct. 29, with a recital by Mary Lewis. The list of artists engaged for the two courses and extra attractions include John Charles Thomas, Paul Kochanski, Ignaz Friedman, The English Singers, Tito Schipa, Dusolina Giannini, Efrem Zimbalist, Gigli, Lawrence Tibbett, Kreutzberg and Georgi, Sigrid Onegin, Myra Hess, John McCormack, Galli-Curci, La Argentina, Yehudi Menuhin, Harry Lauder, Hans Barth, Patricia McDonald, Paderewski, Erna Rubinstein, Will Rogers, Andrea Segovia, the Roth Quartet and the Pro-Arte Quartet.

The Philharmonic, under its new leader, Artur Rodzinski, has begun rehearsals for its opening in October. As usual there will be fourteen pairs of

concerts in alternate weeks and twelve popular Sunday afternoon concerts. Soloists thus far listed are Josef Lhevinne, Vladimir Horowitz, Claire Dux, Hulda Lashanska, Gregor Piatigorsky, Nathan Milstein and Jacques Thibaud.

H. D. C.

ANN ARBOR CONCERT COURSE

University of Michigan Announces World-Famous Artists

ANN ARBOR, MICH., Sept. 8.—Ten concerts are scheduled in the series of Choral Union Concerts under the auspices of the University of Michigan during the coming season, it is announced by Earl V. Moore, musical director. Giovanni Martinelli will open the season on Oct. 15, after which will be heard the Detroit Symphony, Ossip Gabrilowitsch, conductor; Paderewski, the English Singers, the Lener Budapest String Quartet, Claudia Muzio, Heifetz, Vladimir Horowitz, Elisabeth Rethberg, and a second appearance of the Detroit Symphony.

The present season will be the fifty-first annual series maintained by the University Musical Society, of which Charles A. Sink is president.

Engagements for Flora Woodman

Flora Woodman, young English soprano, who is starting her initial American concert tour in November, has been booked as soloist with the Cincinnati Orpheus Club on Dec. 5. Her manager, Annie Friedberg, reports widespread interest in this charming singer.

Rosa Low to Give New York Recital

Rosa Low, well known soprano, now under the management of Annie Friedberg, will give her New York recital in the Town Hall on Wednesday evening, December 4th. She will be assisted at the piano by Walter Golde.

Robert Elmore, organist, a youthful pupil of Pietro A. Yon, was soloist last month at an orchestral concert in the Ocean Grove Auditorium, under the baton of Mr. Yon.

Gena Branscombe Has Signal Success with New Cantata



In Front of Memorial Hall, Plymouth, Mass. Gena Branscombe, Composer, and Her Dog, Wotan, on the Occasion of the Performance of Her "Pilgrims of Destiny."

The accompanying picture of the gifted composer, Gena Branscombe and her dog was taken on June 17, at Plymouth, Mass., when her choral drama "Pilgrims of Destiny" was given its first complete performance as the closing event of the biennial convention of the National Federation of Music Clubs.

"Pilgrims of Destiny" is unique in that it is in all likelihood the only in-

stance of a work in American musical literature, in which a purely American dramatic theme has been chosen by a native composer, who has written the libretto as well as the music. This Miss Branscombe has done and done with distinction.

The performance of the work in Memorial Hall was heard by many of the convention delegates who made the trip to Plymouth with especial interest to be present at the first complete performance of a composition so intimately associated with the place. The massed chorus under the direction of Arthur B. Keene was assisted by James R. Houghton, George Wheeler, Marjorie Leadbetter and Melba Abbott as soloists and in the presence of the composer gave an impressive performance of what was voted an inspiring work. Miss Branscombe was given an ovation for her noteworthy addition to American choral literature.

Several important performances of "Pilgrims of Destiny" are scheduled for this season in various parts of the country. The score has been published by the Oliver Ditson Company.

Cleveland Orchestra to Play in New York

The Cleveland Orchestra, Nikolai Sosoloff, conductor, the annual appearance of which in New York is a feature of the musical season, will give a concert in Carnegie Hall on the evening of Dec. 3.

Percy Grainger Returning for Tour

Percy Grainger, pianist-composer, and his wife returned on Sept. 12 on the *Laconia*, after a stay of nine months on the Continent. Mr. Grainger has been devoting his time to composing while abroad and had several first performances in England during the spring and summer. Mr. Grainger will begin his concert tour here opening on Oct. 1, in Toronto, Canada. His only New York recital is booked for Carnegie Hall on Friday evening, Nov. 8.

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Artists Linger in Holiday Settings as Summer Wanes



ALBERT SPALDING Pauses on His Way from the Tennis Court to Fiddle Practise at His Home in Great Barrington, Mass. 2. Gerald Hanchett, Producer of Amateur Musical Reviews, Motoring from Michigan to New York with His Assistant, Tys Terwey, to Confer with His Manager, Catharine A. Bamman, in Regard to His Completely Booked Season of Productions for the Junior League. 3. Adella Prentiss Hughes, Manager of the Cleveland Orchestra, Discusses the Merits of a Balanced Golf Club with Its Inventor, Her Brother, Irving R. Prentiss. 4. Lucrezia Bori and Paul Kochanski on Board the Ile de

France. 5. Lawrence Tibbett Stops for Gas in a California Town While Rushing to Hollywood to Act on the Silver Screen. 6. Edward Johnson, of the Metropolitan and Ravinia Opera Companies, Gives His Diminutive Nephew His First Singing Lesson. 7. Fritz Reiner, Conductor of the Cincinnati Symphony, Off for a Sail on the Mediterranean After Conducting Concerts at La Scala and Visiting His Mother in Budapest. 8. Gladys Axman, Soprano, Looks at the Loire from the Terrace of Chateau Chaumont. 9. The Kedroff Quartet Takes a Farewell of "More Than Two Per Cent" Before Sailing for Arid America.

Curtis Institute Students Enjoy Active Summer



(Left) Josef Hofmann has been spending the summer in Camden, Maine. (Left to right) Joseph Levine, pupil of Mr. Hofmann; Mr. Hofmann, Mrs. John Braun, Mr. Chasins and William Harms, Jr., pupil of Mr. Chasins. (Right) Efrem Zimbalist and his summer class at Fisher's Island, Conn.

COMBINING vacation pleasures with the opportunity of study under the personal supervision of their teachers, more than 60 pupils of the Curtis Institute of Music have spent the summer in this country and abroad. One of the largest summer colonies of the Institute was at New London, Conn., where Efrem Zimbalist, Harriet van Emden and Harry Kaufman had a numerous group.

Mme. Sembrich had five Curtis students at her summer home, Lake George, N. Y., and Horatio Connell had a group at Chautauqua. Several of Mr. Connell's pupils participated in the performances of the Chautauqua Opera Company, Albert Stoessel, conductor. Mme. Len Luboshutz spent the summer in California with a number of advanced pupils; and David Saperton

gave summer instruction to a group in New York City.

At Arden, Del., Louis Bailly held rehearsals of quartet and chamber music. Felix Salmond had two students at his summer home in Blue Hill, Maine. Leopold Auer continued the instruction of two students over the summer, and Artur Rodzinski had one student of conducting in California.

Mr. Hofmann spent the summer in Camden, Maine, with his pupils, Abram Chasins and Joseph Levine. Mr. Chasins gave instruction to one pupil. In Europe, Rosario Scalero had a group of composition students in Italy; and Edwin Bachmann took two pupils with him to Budapest. Benjamin Grobani, a

pupil of Mr. de Gogorza, toured Europe and spent a period of summer study with his teacher in France. Many students made public appearances this summer.

Gertrude Bonime, pianist, who has lived abroad for some years, will make her re-appearance in New York in recital in the Town Hall on the evening of Oct. 7.

SUMMER SYMPHONY FINDS FAVOR IN ROCHESTER, MINN.

Capacity Audience in Mayo Park Hears Harold Cooke Lead Forces in Classical Program

ROCHESTER, MINN., Sept. 1.—With the transformation of the Rochester Park Band into a symphony orchestra for its weekly concerts this summer, a year-round program of symphonic music here has become a reality. Harold Cooke, conductor, who is the leader also of the wintertime Philharmonic Orchestra, introduced the symphony programs early in the summer. The concerts were given in Mayo Park, where the seating capacity of 10,000 has been taxed.

Composed of seasoned players from musical organizations in St. Paul, Minneapolis, St. Louis, Chicago, Rochester and other mid-west cities, the orchestra has successfully concluded its season of ten concerts. A mixed chorus of twenty-four voices presented popular and modern music under the baton of Glenn Cooke and also appeared under Harold Cooke's leadership with several of their members as soloists. These included Mrs. T. A. Clawson, soprano; Mrs. Clarence Stearns, contralto; Roy Kingrey, tenor; Dr. George D. Sutton, bass; Mrs. Harold Crawford, soprano; Lillian Wright Trost, soprano, and Howard Welch, baritone. Instrumental soloists were Harold Sanford, Dr. Francis Richter, Harold Ross, Elmo Kinung, Glenn Cooke, Florian Mueller and Clifford Reckow.

Francis Rogers, baritone, will be heard in Town Hall on Sunday afternoon, Nov. 17.

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PLETHORA OF OPERA FOR PHILADELPHIA

Quaker City Will Be Regaled By Five Companies With Seventy-one Works

PHILADELPHIA, Sept. 8.—For those who like their music best with the accompaniment of light, color and scenic effects, this city will be a veritable Mecca during the coming season, with five opera companies presenting no less than seventy-one operas. Not since the days when Oscar Hammerstein was challenging the early consulship of Gatti-Cazazza has there been such a plethora of operatic fare.

The Metropolitan will, as usual, continue its traditional Philadelphia season, with twenty-two performances, beginning Oct. 29.

The German Company, which made a favorable impression last year, despite the limitations of a downtown theater, will have available the Metropolitan Opera House—the old Hammerstein auditorium—which last year was turned over to the movies. The company, which will be here a week in the middle of January, will give the Ring entire, "Tristan und Isolde," and possibly "Meistersinger" and "The Flying Dutchman."

The Philadelphia Civic Opera Company, of which Mrs. Henry M. Tracy is president, and Alexander Smallens musical director and conductor, will open its seventh season with "Prince Igor," in Russian, on Oct. 24.

The Philadelphia Grand Opera Company, of which Mrs. Joseph Leidy is president, Mrs. Mary Louise Curtis Bok, Chairman of the Board, and William C. Hammer, general manager, will open its season on Oct. 22 in the

Academy of Music, and thereafter give Thursday evening performances, usually fortnightly. The répertoire will include two German, one Russian, four Italian and five French operas.

Mlynarski's First Appearance

The affiliation of the Curtis Institute of Music with the Company, and the combination of artistic resources of the two bodies, forecast a season of unusual significance. Artist pupils of the Institute will be given opportunities in accordance with their abilities. Emil Mlynarski, of the Warsaw Opera, as conductor of the company, and director of the school of opera of the Institute, is one evidence of close cooperation.

Mary Garden will make appearances with the company, including *Jean* in "The Juggler," early in the fall.

Noted Artists Engaged

John Charles Thomas, who made a memorable American operatic débüt with the company last season as *Rigoletto*, will reappear in that and other rôles, and Eleanor Painter, who proved a fine *Carmen*, will also reappear. Miss Painter, who was a member of the Paris cast in the first production of Harling's "A Light from St. Agnes," will appear with other members of the Paris cast in the Philadelphia première, at which the composer will conduct.

The Pennsylvania Grand Opera Company will this season move back to the Metropolitan Opera House for twelve performances. Francesco Pelosi is general director, and Mrs. Edith Corson artistic director. Aldo Franchetti, it is reported, will be the conductor. The season will open on Monday evening, Oct. 28, with Boito's "Mefistofele." This organization will undertake the American première of Mascagni's "Il Piccolo Marat" on April 30. The performances, except for the

opening night, will be on Wednesdays, at fortnightly intervals. One of the most ambitious enterprises will be the first attempt by a local company to present "Tristan und Isolde." It will also revive the Puccini "Manon."

W. R. MURPHY

CANADIAN ARTISTS TO TOUR DOMINION

Canadian Pacific Railway Sponsors Concert Courses in Six Important Cities

Canadian musical circles have long regretted the lack of facilities in the Dominion for presenting native musical talent, that Canadians of undoubtedly, to succeed in the Canadian concert field, should first have to obtain recognition elsewhere. Even once established, a Canadian concert tour was apt to prove a hazardous undertaking for the artist, because the means of getting a hearing before his countrymen were so limited. However, thanks to the support of the Canadian Pacific Railway, these conditions will be remedied with arrangements already made to link six important musical centres from Toronto to Vancouver, and a powerful movement to foster the development of Canadian music and to encourage Canadian musicians.

The movement is to commence with a series of six concerts of British and Canadian music, by British and Canadian artists under the sponsorship of the Music Department of the Canadian Pacific Railway. Toronto, Winnipeg, Regina, Calgary, Vancouver and Victoria are the cities already selected,

Young Canadians have been included in this unusual series along with internationally recognized celebrities. Among these are Marjory Kennedy-Fraser, singer of Hebridean songs; John Goss, baritone, the great interpreter of sea chanteys; Rodolphe Plamondon, Canadian-born star of the Paris Opera, and Felix Salmond, the noted English cellist. Other Canadians who will participate in this first series are the Hart House String Quartet, the Stanley Maxted, tenor; Frances Mary James, soprano; Florence Hood, violinist; Jean Rowe, soprano, and Winifred MacMillan, pianist.

Philadelphians to Give Stravinsky Work with Full Scenic Effects

New York as well as Philadelphia will have the opportunity to see and hear the surprise novelty of the season, a stage performance of Stravinsky's "Le Sacre de Printemps," to be given by the Philadelphia Orchestra. Leopold Stokowski has decided to present the modernistically scored glorification of pagan youth, with ballet, orchestra and scenic appointments.

It will be one of the regular ten concerts of the orchestra in Carnegie Hall, following the Philadelphia performances in April. The work will be repeated for the League of Composers.

FLEISHER OBTAINS 500 RARE SCORES

Philadelphia Collector Secures Unique Musical Treasures in Europe

PHILADELPHIA, Sept. 8.—Five hundred scores, comprising many unique musical treasures, have been purchased by Edwin A. Fleisher on a four month's tour of Europe, and will supplement his gift of the Fleisher collection to the Philadelphia Public Library. His original collection, the fruit of a lifetime of endeavor, numbers 7000 scores, representing one of the largest musical libraries in this country. His most recent contribution will bring to America its largest collection of modern Russian music.

Of the Soviet composers, many are unknown in the United States. From other countries Mr. Fleisher has obtained similar novelties. He will return to Philadelphia early in October.

In the course of his several months travel and the expenditure of nearly \$100,000, he visited London, Leningrad, Moscow, Warsaw, Vienna, Prague, Cracow, Leipzig and Berlin. In Russia he met Ippolitoff-Ivanoff, who gave him the manuscript of a work written for the Schubert Centenary. He also acquired the original manuscript of Moussorgsky's "Boris Godounoff."

He also obtained several dozen pieces by Caucasian, Georgian, Armenian and Turkish composers, totally unknown in the Occident. In Leipzig he obtained 150 scores including several Bruckner symphonies, only one of which has been played in America. In Vienna he got 160 scores, many of them in manuscript. In London he also obtained a large group.

In Prague he obtained the "Othello" Symphony by Fibich and a series of pieces by Czech composers unknown hereabouts. A feature of his efforts was the purchase of copies of works by Richard Strauss not in his original collection, making the Strauss library virtually complete with everything written by that composer. He has also nearly everything written by Glazounoff, Rimsky-Korsakoff, Gliere, Krenek, Steinberg, Atterberg, Krein, Stravinsky, Elgar and Coleridge-Taylor.

"The remarkable thing about the collection," Mr. Fleisher said, "is its completeness in the sense that I bought nothing of which I did not get a complete orchestra score and parts for every instrument. Every piece may be taken from the box, given to the orchestra and played from start to finish."

Mr. Fleisher founded the Symphony Club about twenty years ago and has since supported it generously. His collections of scores had its inception in fulfilling the needs of the organization.

W. R. M.

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TEACHER OF SINGING

What's on the Air Today?

By David Sandow

AT the outset let it be put down that this department holds no particular brief for broadcasting. Having carried no favors, nor been tendered any (our listening equipment was purchased through the usual channels), MUSICAL AMERICA's radio department goes about its tasks with a free soul. Conscientious to a fault, the scrivener of this page has always endeavored to put down his impressions as he saw them and has, with stalwart courage, not hesitated to call a spade a spade. These more or less personal (and self-laudatory) illuminations are accorded the spot of honor for this month's discourse as it defends radio, and we would not have you think that our affections have been unduly influenced.

Several contributions to last month's Open Forum precipitated this sudden rush to the broadcaster's colors. In the interest of expediency, let us pass over details. The tirades (and we must admit that they had their full share of justification) were of a general tenor. The radio is a nuisance, broadcasting has no value as a serious musical medium, too many sets going at once; these and other rumblings were uttered against the brash loudspeaker producers.

Classical Music to the Fore

Admitted that there is a great deal of banality "in the air." Admitted also for the sake of peace and harmony that there is perhaps more than a modicum of jazz emanating from the loudspeakers. (Incidentally, a recent statistical orgy by an NBC demon disclosed the fact that "classical music"—by which he undoubtedly meant good music—exceeded jazz by some fifteen per cent in the number of hours on the air.) And granted that the radio can be an infernal nuisance, especially to city dwellers who would like to retire early of an evening. But are these sufficient to send to the gallows a thing which can bring into one's living room a Philharmonic Orchestra, a Toscanini or a Chaliapin? Shall we shoo to limbo a medium which reproduces, with a very good approximation, a concert recital, an opera (tabloids, notwithstanding), and for those who desire, a snatch of drama? The fair minded in the congregation rise to their feet with ringing cries of "Hear, hear," and "No! No!"

In all seriousness, as long as radio sets have tuning dials and there is more than one station broadcasting, it is difficult to find much cause for complaint. Barely an evening passes but what one can choose and fashion a program to suit both his taste and fancy.

Hadley Enters Radio Field

Henry Hadley, American conductor and composer, is the latest entry into the ranks of broadcast bâton wielders. On Oct. 5, Mr. Hadley and his Manhattan Symphony Orchestra will inaugurate a new series of concerts over the Columbia Broadcasting System. These programs, sponsored by the Gulbranson Company, will be heard on Saturday evenings at 8 p. m. over the Columbia coast-to-coast network.

Mr. Hadley, incidentally, was responsible for a rather unusual occurrence which took place recently in the NBC studios. Applause is an unusual thing at performances of the National Grand Opera company—unusual because all of the company's productions are for the microphone, and the applause of listeners,

ers, of course, is not heard. But when the conductor concluded directing a recent performance of his "Cleopatra's Night" in its radio début, the members of both cast and orchestra applauded roundly. All this was not pre-arranged and it went out over the air before the announcer could shut off the microphone. After it started, however, the announcer let listeners hear it for a few minutes.



Maria Carreras, Pianist

Discovering authentic musical color for radio programs is becoming one of the major activities of members of the NBC program division. Off duty these men comb New York from end to end in search of unusual musical instruments and the men to play them.

Much of this work is done in connection with programs of foreign settings. An episode in a recent program was set in sixteenth century Bohemia. Selecting the numbers for the musical portion of the program required much library research, but when it came to finding the required instruments field work was essential.

Wanted—A Czech Bagpipe Player

Up in the East Seventies in New York there is a large Czech-Slovakian settlement, and it was there that the musical sleuth found his players. He visited shop after shop, inquiring for someone in the neighborhood who could play the Czech bagpipe, and finally in East Seventy-seventh Street procured the address of one who, he was told, was an adept on the pipes. The player was immediately engaged.

The Czech pipe is unlike anything else in the world. It has two metal mounted horns, one of which curves be-

hind the performer and the other in front of him. The wind is supplied by a bellows tucked and worked under the arm. The same search of Little Bohemia discovered a concert group of five zither players, whose peasant music was desired to help create atmosphere, and any number of players upon the cymbalon, an instrument which Bohemia shares with Hungary.

The daytime listener, hitherto the step-child of the radio audience, is at last coming into his own. Plans already being carried out by the Columbia Broadcasting System assure that dial turners whose radio fare has heretofore been of a weak tea variety shall be offered more substantial and digestible meat. Programs over the Columbia system are now sent out from eight in the morning until the final toll of the midnight bell. A welcome newcomer to the morning and afternoon offerings recently instituted is the Noonday Club, a musical broadcast by an instrumental ensemble and an assortment of soloists chosen from the ranks of the Concert Artists' Bureau. These programs, which are heard daily, with the exception of Friday and Sunday, are under the direction of Julius Mattfeld, formerly with the music division of the New York Public Library.

Novel Features Planned

Other features, the specific designation of which space prohibits, are also available to the stay-at-homes, and perhaps soon the radio matinee will become as popular and as satisfying as the afternoon offerings in other forms of entertainment.

Jane Carroll, soprano of the Metropolitan, and the elements of nature in the form of an electrical storm, vied with each other for possession of the departmental loudspeaker of a recent Sunday evening, with the result that neither shone to best advantage. Yet the portions of Miss Carroll's labors heard at this listening post between static crashes conveyed the impression that to those in hamlets unhampered by the storm her recital must have brought beguilement. A slight unsteadiness of tone might or might not be attributed to the fury of the elements which hovered over the post of her duties. The Atwater Kent Orchestra, as usual, assisted in the proceedings and as is their wont acquitted themselves in the manner to which devotees of this hour have become accustomed.

Maria Carreras Plays

More fortunate in the matter of extraneous interference, or rather lack of it, was Maria Carreras, pianist in the "At the Baldwin" soirée, which followed immediately after the broadcast just reported. The storm having spent it-

self by the time Mme. Carreras assumed her tenure of the microphone, atmospheric conditions became more propitious for radio listening. As a result her crisp and workmanlike keyboard activities vouchsafed radio fare of both a high and musicianly order. If any reasons for quibbling were to be found they were in the meagerness of her recital, the responsibility for which must, of course, be laid to other doors than her own. The Baldwin quartet, who sang expertly and tastefully a number of things in assorted tongues, have, after all, had their ample share of innings in other broadcasts.

Thirty-three operas will be presented by the National Grand Opera Company through a coast-to-coast network of the NBC during the 1929-30 season, which opens with "Cavalleria Rusticana" on Sept. 18. The broadcast will begin at 10:30 o'clock, Eastern daylight time, and will be conducted by Cesare Sodero.

Opera on the Air

Four operas seldom, if ever, heard on the air are included in the list of those to be presented. They are Rimsky-Korsakoff's "Snegoroutchka," Massenet's "La Navarraise," Skilton's "Sun Bride" and "Halka" by Moniuszko. "Russian Shadows," written by Cesare Sodero and given its world premiere through the NBC System last spring, will be repeated this season and will be presented in two parts, the nights of Feb. 12 and 19.

The complete schedule for the season is as follows:

September: "Cavalleria Rusticana." Massagli; "La Traviata," Verdi.

October: "Carmen," Bizet; "L'Amico Fritz," Mascagni; "Lo亨grin," Wagner; "Rigoletto," Verdi; "Shanewis," Cadman.

November: "Aida," Verdi; "Pagliacci," Leoncavallo; "Faust," Gounod; "Samson and Delilah," Saint-Saens.

December: "A Light From St. Agnes," Harling; "Martha," Von Flotow; "Boris Godounoff," Moussorgsky; "Hansel and Gretel," Humperdinck.

January: Gala Operatic Concert; "Le Coq d'Or," Rimsky-Korsakoff; "La Gioconda," Ponchielli; "Romeo and Juliet," Gounod; "La Forza del Destino," Verdi.

February: "Pearl Fishers," Bizet; "Russian Shadows," Part 1, Sodero; "Russian Shadows," Part 2, Sodero; "Carmen," Bizet.

March: "Snegoroutchka," Rimsky-Korsakoff; "Der Freischütz," Von Weber; "La Navarraise," Massenet; "Mignon," Thomas.

April: "Il Trovatore," Verdi; "Prince Igor," Borodine; "Natoma," Herbert; "Pagliacci," Leoncavallo; "The Magic Flute," Mozart.

May: "Norma," Bellini; "The Sun Bride," Skilton; "La Favorita," Donizetti; "Halka," Moniuszko.

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Turning the Dial

Wednesday, Sept. 18

7.30 p.m. "Golden Gems." Elsie Baker, contralto; Theodore Webb, baritone, and string quartet.

8 p.m. **Mobilioil Hour.** Liszt program, with Julia Glass, pianist. The E Flat Polonaise, "Liebestraum," "Hungarian Fantasie," "Second Hungarian Rhapsody" and other numbers. Erno Rapee, conductor. NBC.

Friday, Sept. 20

11.30 a.m. **Evening Stars Hour.** Nino Fucile, baritone; Giuseppe di Benedetto, tenor, and orchestra. NBC.

4 p.m. **Pacific Little Symphony.** The overture to Mozart's "Magic Flute," Schubert's "Moment Musical," Herbert's "Pan Americana," Liszt's "Second Hungarian Rhapsody" and other numbers. NBC.

8 p.m. **Cities Service Hour.** Orchestra and The Cavaliers, male quartet. Light classical program. NBC.

9.30 p.m. **Philco Hour.** The third act of "Maytime," with Jessica Dragonette and Colin O'More. NBC.

11 p.m. "In a Russian Village." Balalaika orchestra and mixed quartet in Russian folk songs program. CBS.

Saturday, Sept. 21

9 p.m. **General Electric Hour.** Orchestra with Elizabeth Lennox, contralto. Hérod's "Zampa" overture, Edward's New "Southern Suite," Tchaikovsky's Andante Cantabile and numbers by Grieg, Herbert, Brahms and Wagner. NBC.

9.30 p.m. Evelyn Novak, soprano, and orchestra in Hungarian program. CBS.

Sunday, Sept. 22

1.30 p.m. "The Pilgrims." Mixed ensemble in madrigal program. NBC.

2 p.m. "Troika Bells" program, with Genia Fonariova, soprano, and Balalaika Orchestra. NBC.

2 p.m. **Roxy Symphony Orchestra.** NBC.

2.30 p.m. **Milady's Musicians.** String trio and soprano soloist in Eighteenth century program. NBC.

3 p.m. **Symphonic Hour.** Beethoven's Fourth Symphony, Berlioz' "Benvenuto Cellini" Overture and numbers by Liadoff and Debussy. CBS.

3.30 p.m. "Songs and Bows." String trio and Betsy Ayres, soprano. Grainger, Grieg, Schubert, Mendelssohn, Delibes, Saint-Saëns.

4 p.m. **National Light Opera Company.** Victor Herbert's "When Sweet Sixteen." NBC.

4 p.m. **Cathedral Hour.** Sacred numbers by Bach, Handel, Mendelssohn, Mozart and others. CBS. Choir and orchestra conducted by Channing Collinge. CBS.

6.30 p.m. **Maestro's Hour.** Orchestra with tenor and contralto soloists. Excerpts from "Carmen," "Elijah," "La Favorita" and other numbers. NBC.

7.30 p.m. **Mathilde Harding.** pianist, and Serge Kotlarsky, violinist, in joint recital. Kreisler, Debussy and Vieuxtemps. CBS.

8 p.m. **Enna Jettick Melodies.** Mixed quartet. NBC.

9.15 p.m. **Atwater Kent Hour.** Santa Biondo, soprano, Metropolitan Opera Company, and orchestra. Direction Josef Pasternack. NBC.

9.45 p.m. "At the Baldwin." Hans

Ebell, pianist, and the Baldwin Singers. NBC.

10.30 p.m. "Around the Samovar." Russian program by Russian artists. CBS.

11.30 p.m. "Choral Reveries." Schumann, Wagner, Paderewski and other composers. CBS.

Monday, Sept. 23

6 p.m. **Salt Lake Tabernacle Choir.** Three hundred voices in program of Negro spirituals. NBC.

8.30 p.m. **White House Concert.** Russian program. Tchaikovsky, Borodin, Glinka, Gretchaninoff, Rimsky-Korsakoff. NBC.

9.30 p.m. **Grand Opera Concert.** Excerpts from "Mignon," "Faust," "Jewels of the Madonna" and "The Secret of Suzanne." CBS.

9.30 p.m. **General Motors Family Party.** Orchestral program. The overture to Strauss' "Die Fledermaus," Kreisler's "Caprice Viennois," Schubert's Serenade and the entr'acte from "Rosemunde" and operetta excerpts. NBC.

Tuesday, Sept. 24

7.30 p.m. **Organ recital by Lew White.** Sibelius, Chopin, Massenet, MacDowell. NBC.

8 p.m. **Pure Oil Hour.** Band concert directed by Edwin Franko Goldman. NBC.

8 p.m. **United Symphony Orchestra,** with George Rymer, tenor. Mozart, Schubert, Cadman, Grieg, Delibes. CBS.

10 p.m. **Fada Hour.** Orchestra, with William Robyn, tenor soloist. Light classical program. CBS.

11 p.m. **Slumber Hour.** Weber, Mozart, Ravel, Strauss, Schubert. NBC.

Wednesday, Sept. 25

7.30 p.m. **Theodore Webb,** baritone, Elsie Baker, contralto, and string quartet. NBC.

8 p.m. "Voice of Columbia" program. Verdi, Rimsky-Korsakoff, Sarti, Giordani, Strauss, Rubinstein. CBS.

8 p.m. **Mobilioil Concert.** Gladys Rice, soprano, Judson House, tenor, and orchestra in Wagner program. The prelude to Act III, "Lohengrin"; Sailors' Chorus and Spinning Song from "The Flying Dutchman," the march from "Tannhäuser" and the overture to "Meistersinger." NBC.

9.30 p.m. **Stromberg-Carlson Hour.** Orchestral program. Brahms, Johann Strauss, Tchaikovsky, Grainger.

10.30 p.m. **National Grand Opera Company.** Verdi's "Traviata." Zielinska, Heminghaus, Simmons, Jamison, Fucile. Cesare Sodero, conductor. NBC.

Thursday, Sept. 26

8.30 p.m. **United States Army Band.** CBS.

9 p.m. **Seiberling Singers.** Male quartet with James Melton, tenor. NBC.

11 p.m. **Slumber Hour.**

Friday, Sept. 27

11.30 a.m. **Columbia Salon Orchestra.** CBS.

4 p.m. **Pacific Little Symphony.** The

overture to Thomas' "Mignon," the nocturne from Mendelssohn's "Midsummer Night's Dream" music, "Carmen" Suite No. 2 by Bizet, two intermezzos from "The Jewels of the Madonna" and other numbers. NBC.

7.30 p.m. **Caroline Andrews,** soprano, Arcadie Birkenholz, violinist, and string ensemble. Buzzi-Pecchia, Tosti, Gordon and Tchaikovsky. NBC.

8 p.m. **The Cities Service Hour.** Diversified program. NBC.

11 p.m. "In a Russian Village." Orchestra and mixed quartet. CBS.

Saturday, Sept. 28

9 p.m. **General Electric Hour.** Wolf-Ferrari, Brahms, Glazounoff, Humperdinck, Moszkowski, Debussy, Chabrier. NBC.

9.30 p.m. **The Romany Patteran.** CBS.

Sunday, Sept. 29

9.45 p.m. "At the Baldwin." Margaret Hamilton, pianist, and the Baldwin Singers. NBC.

For other broadcasts on this date, refer to Sunday, Sept. 22.

Monday, Sept. 30

8 p.m. **Grand Opera Concert.** CBS.

8.30 p.m. **White House Concert.** Orchestral program. NBC.

9.30 p.m. **United States Army Band.** CBS.

9.30 p.m. **General Motors Family Party.** NBC.

Tuesday, Oct. 1

8 p.m. **Pure Oil Hour.** Edwin Franko Goldman Band. NBC.

9 p.m. **Old Gold Hour.** Paul Whiteman and his orchestra. CBS.

10 p.m. **Fada Hour.** Orchestra directed by David Mendoza. CBS.

Wednesday, Oct. 2

12 noon. **Columbia Noon Day Club.** CBS.

8 p.m. **Mobilioil Concert.** NBC.

9.30 p.m. **Stromberg-Carlson Hour.** Orchestral program. NBC.

10 p.m. **Kolster Radio Hour.** CBS.

11.15 p.m. **Slumber Hour.** NBC.

Thursday, Oct. 3

8.30 p.m. **United States Army Band.** CBS.

9 p.m. **Seiberling Singers.** NBC.

Friday, Oct. 4

12.15 p.m. **Columbia Salon Orchestra.** CBS.

4 p.m. **Pacific Little Symphony.** Max Dolin, conductor. Orchestral program. NBC.

8 p.m. **Cities Service Hour.** Orchestra and male quartet. NBC.

11 p.m. "In a Russian Village." Russian program. CBS.

Saturday, Oct. 5

8 p.m. Henry Hadley and the Manhattan Symphony Orchestra. Inaugural program, the Gulbranson Co. CBS.

9 p.m. **General Electric Orchestra.** Nathaniel Shilkret, conductor. NBC.

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Oyez! Oyez! More Auditoriums!

WE are reminded once more of New York's lack of suitable concert auditoriums by the news that the Society of the Friends of Music will give its concerts this season in the auditorium of the Mecca Temple.

In recent years this organization has held forth in the Town Hall, an auditorium well suited to its purpose. Whether it has found that it requires a hall with greater seating capacity or whether it has changed its scene of activity for other reasons we do not know. We feel sure, however, that the highly intimate nature of the majority of the music which it chooses for presentation calls for a more subdued type of concert hall than the one which it has selected. Oratorio, whether Bach, Mendelssohn or Handel, demands that it be listened to in quieter tones than the gayly caparisoned outlines of the Mecca Temple suggest, though this may have its effect on only those among listeners who are thoroughly sensitive to the relation that exists between sound and color. Concerts of the New York Symphony Orchestra were for several seasons given in this hall with results far from satisfying.

No organization devoted to the more aristocratic masterpieces in musical literature has been more ready to state its ideals and aims than has the one over which Artur Bodanzky presides as conductor and artistic director. Surely the scene of its activities might be expected to harmonize with the high purpose of its ministrations. Yet New York's lack of concert halls has made this a problem difficult to solve. Carnegie Hall is doubtless too large for the concerts of the Friends of Music and it is probably not available, as the concerts of the New York Philharmonic Symphony Orchestra take place there on the same day and at the same hour.

New York is in need of another auditorium for concerts, one that is smaller than Carnegie Hall and larger than the Town Hall. The Society of the Friends of Music has announced its intention of building its own auditorium. Until that intention is realized, can not some one undertake to supply a great city's crying need?

Frank Van Der Stucken

ONE of the most distinguished of American musicians was the late Frank Van der Stucken, whose recent passing is mourned by musicians all over the world. His work as conductor and composer covered a long period of years, during which he gave ample proof of his outstanding gifts.

What he achieved many years ago in Cincinnati, where his preparation of that city's May festivals is still spoken of at every biennial festival with admiration and veneration, was monumental. He was a choral conductor of parts; his knowledge of choral literature was profound, his execution of choral masterpieces marvelous. We are assured that only those who were present at them really know the stupendous heights to which he could attain. As an orchestral conductor he was less successful, not because of any lack of orchestral knowledge, but because his main interest was the chorus.

As a composer he wrote much of fine quality, including an opera, orchestral works and songs, some of the latter holding their place even today on concert programs. But above all he represented that type of serious musician who worked so ardently in this country laying the foundations of musical culture without which there could have been no flowering, without which the United States of America would have been unable to take its place among the musical nations of the world. His scholarship was profound, his sympathy with new currents broad and intelligent.

Last May the American Academy of Arts and Letters welcomed him to its membership. It is said that the honor was one that he enjoyed. In the august company of these academicians it is certain that he would have spent many years of pleasant company had he lived. But it is pleasant to know that his election to the Academy came during his lifetime and that, belated though it was, it was at least not posthumous. It was a tribute truly deserved and thoroughly merited.

In sending in changes of address at the close of the vacation period it is earnestly requested that both the summer address and the address to which the paper is to be mailed during the season be given. It is our desire to cooperate in every way, and to this end we make the request that changes of address be sent to us in explicit form. Subscribers are also asked in communicating with MUSICAL AMERICA to address us at our new headquarters, Suite 1401-1404, Steinway Building, 113 West 57th Street, New York, N.Y.

—THE PUBLISHERS

There has been an all-British music festival recently at Harrogate. Large audiences listened to music by their own composers and according to the best reports had an interesting time doing so. Is the United States of America self-conscious about this kind of thing? An all-American music festival has not been tried since the days of Lockport, N. Y. Why not come forward and present the music of MacDowell, Henry F. Gilbert, Chadwick, Leo Sowerby and others in an imposing festival? Our British cousins are neither more chauvinistic nor talented, we are told . . . or are they?

Personalities



Charles Wakefield Cadman (Right), and D. C. Cianfoni at Santa Ana, Calif.

Cadman—Charles Wakefield Cadman, composer, was honored recently by an audience of 10,000 music lovers who filled Birch Park, Santa Ana, to hear the Santa Ana Municipal Band under the baton of D. C. Cianfoni in a program almost entirely composed of works by Mr. Cadman. Flora Myers Engel, soprano, of Los Angeles was soloist in an aria from "Giocanda," as well as a group of Mr. Cadman's best known songs, with the composer at the piano. One of the featured numbers was Mr. Cadman's recently composed "Oriental Rhapsody." The march, "Arizona," founded upon Indian and Spanish themes interwoven, was particularly well received.

Melchior—Lauritz Melchior, tenor of the Metropolitan, was decorated recently by the French Government with the insignia of Officier de la Palme d'Or in appreciation of his performances at the Théâtre des Champs Elysées during the Wagnerian season there in July. Mr. Melchior, who has been engaged for two more years at the Metropolitan, will sing at Bayreuth next summer under Toscanini. He will return to this country in January.

Volpe—Arnold Volpe, conductor, formerly identified with musical events in New York, was recently presented by his admirers in Miami, Fla., with a motor car in which he and his wife motored to New York. Mr. Volpe has been conductor of the Miami Symphony Orchestra since 1926, and has also been head of the violin department at the University of Miami. He will remain in New York for several months this Fall before returning to Miami.

Rous—Marion Rous, pianist, who specializes in recitals of ultra-modern music, returned recently from a summer spent in Europe, most of which she passed in Vienna and Paris, on the lookout for novelties for her season's programs. Miss Rous also found time to hear opera in Berlin and in Munich, in which latter city she spent a part of her student days.

Serafin—Tullio Serafin, conductor at the Metropolitan Opera House, was recently decorated by the French Government with the order of Chevalier of the Legion of Honor in recognition of his services in the cause of French music in foreign countries.

Milligan—Harold Vincent Milligan, organist of the Riverside Church of New York and executive director of the National Music League, returned recently from a month spent with his family at Lake Auger in the Adirondacks.

Tully—Anita Tully is probably the only singer on the concert stage at the present time who alternates between songs and science. When not before an audience, Miss Tully is absorbed in biological chemistry at Bellevue Hospital, New York.

CHICAGO WORLD'S FAIR BANDMASTER CHOSEN

Max Bendix Named Official Leader
After Public Contest Lasting
Six Weeks

CHICAGO, Sept. 8.—A musical contest to select a band and conductor to represent this city in the Century of Progress, the World's Fair to be held here in 1933, has been concluded under the auspices of the Chicago *Daily News*. Max Bendix was chosen official conductor, with George Dasch second. Two other bandmasters competing in the final concert on Sept. 3 were Victor J. Grabel and Adolphe Dumont.

The program presented by Mr. Bendix in the final contest included the march from Gounod's "Queen of Sheba," the Angelus from Massenet's "Scènes Pittoresques," and Liszt's "Les Préludes."

The contest lasted six weeks, and the closing performance drew a vast throng to Soldier Field. The judges were Capt. Hayward of Toronto, Canada; Capt. O'Neill of Quebec; Frank Simon, Middletown, Ohio; Carl Busch, Kansas City, Mo.; Charles S. Peterson, city treasurer; Victor J. Olander, secretary, Illinois State Federation of Labor; Marx E. Oberndorfer, musician and lecturer; Dr. J. Lewis Browne, superintendent of music

in the Chicago public schools; Maj. Beall, Judith C. Waller, director of radio station WMAQ; Christian E. Paschen, the Rev. Brother Basil of De LaSalle Institute; A. McAllister, Walter E. Blaufus, Rocco De Stefano, Dr. Carl Meyen, W. L. Wilson, George A. Smith, and Maurice Rosenfeld, music critic of the Chicago *Daily News*.

Dr. Spaeth Returns from Europe to Assume Musical Duties

Dr. Sigmund Spaeth, managing director of the Community Concerts Corporation, returned from Europe recently on the *Gripsholm* to renew his activities in the musical field. The national "Who's Who in Music" appeared under Dr. Spaeth's editorship just prior to his departure and a new book from his pen is announced for this fall by Horace Liveright with the title, "They Still Sing of Love." Dr. Spaeth will not only continue his regular work of organizing concert audiences throughout the east, but will probably be heard again on the radio following his successful direction of the Old Company Hour last spring. He is also slated for further appearances in the talking pictures, as his "Old Tunes for New," produced by Fox Movietone, has made a hit all over the country and is enjoying nation-wide distribution.

Gabrilowitsch Takes Short Holiday Before Winter's Activities



Ossip Gabrilowitsch at Mackinac Island, Mich.

pacity as pianist both as soloist with orchestra and in recital.

For two months during the past winter, Mr. Gabrilowitsch took the place of Leopold Stokowski at the head of the Philadelphia Orchestra, and when Toscanini was delayed in coming to this country, substituted for him with the New York Philharmonic-Symphony. He was heard as pianist and conductor in Berlin, Vienna, Leipzig, Munich, Hamburg and Amsterdam. During the coming season he will conduct fifty concerts with his own orchestra and forty with the Philadelphia.

WIN JUILLIARD AWARDS

Four Students of Cleveland Institute Given Scholarships

CLEVELAND, OHIO, Sept. 8.—Four students of the Cleveland Institute of Music have won scholarships from the Juilliard Foundation which will give them each a year's study at the Institute. The students are Homer Schmitt and Dorothy Smith, violin pupils of André de Ribaupierre, who has left the Institute to return to his native Switzerland; Sylvia Davis and Margaret Rosenfeldt, students of piano with Beryl Rubinstein, dean of the faculty.

The four Cleveland students who won the scholarships this year were heard in their competitions by Mme. Olga Samaroff.

Frances McCollin Lecture Recitals

PHILADELPHIA, Sept. 8.—Frances McCollin will conduct three Philadelphia Orchestra study classes this season. There will be thirty meetings of each class, with piano illustrations. Miss McCollin's scherzo, "The Heavenly Children," was given last spring by the Philadelphia Sinfonietta, and her Quintet for strings and piano was presented by members of the Philadelphia Orchestra.

W. R. M.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Nordica and That Fire

Question Box Editor:

Is it true that Nordica once put out a fire on the stage of the Metropolitan during a performance?

New York, Aug. 30, 1929

C. T.

Yes, though it was not very serious. Some alcohol from the torch held by one of the chorus in "Goetterdaemmerung" fell on the stage and flamed up. Nordica interrupted her singing of the "Immolation" and, walking to the side of the stage, stamped the fire out at some risk to herself.

? ? ?

Time for Practice

Question Box Editor:

How long a time should piano pupils practise a day?

Baltimore, Md., Sept. 2, 1929

H. B. R.

This is a matter for your teacher to decide. It is safe to say, however, that the thoroughness with which you practise and the mental application you give to it, are of greater importance than the number of minutes.

? ? ?

Thomson's Nationality

Question Box Editor:

Is it true that César Thomson, the Belgian violinist and teacher, is really an American? I have heard this said. Is he still living?

St. Louis, Sept. 3, 1929

C. L. J.

No, César Thomson is a Belgian, having been born in Liège in 1857. He is still living and has been to America several times since the war.

? ? ?

Varia

Question Box Editor:

1. Can you give me the date of Clementine de Vere's first appearance in New York? 2. Is Sofia Scalchi still living? 3. What has become of Theo Karle who came out of the West about ten years ago? 4. Are there any memoirs of singers and producers of comic opera?

E. M. H.

Palo Alto, Cal., Sept. 3, 1929.
1. As "Marguerite" in Berlioz' "Damnation of Faust" in 1896. 2. So far as we know. 3. Mr. Karle has been singing in opera in Italy for several seasons and last winter appeared in New York in Romilly Johnson's operetta, "Fioretta." 4. Yes, several. Write the Music Department of the San Francisco Public Library for a bibliography.

? ? ?

How Long for Practice?

Question Box Editor:

What is the proper length of time for a child of eight to practise the piano?

"AGITATED MOTHER."

Boston, Sept. 4, 1929.
That depends upon the child, the teacher and various conditions. It is difficult to lay down abstract rules in such a matter.

? ? ?

Patti and "Aida"

Question Box Editor:

Did Adelina Patti ever sing the title rôle in "Aida"?

J. C.

New York, Sept. 8, 1929.

The Question Box Editor has seen a photograph of Patti in this rôle but it is doubtful if she sang it frequently as it must have been pretty heavy going for her!

? ? ?



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CHAUTAUQUA ADDS OPERATIC FEATURE

Performances Given in New Memorial Hall Create Favorable Comment

CHAUTAUQUA, N. Y., Sept. 1.—The opening of Norton Memorial Hall, with its beautiful new auditorium and splendidly equipped stage, made possible the inauguration of a new field of music in Chautauqua, that of opera. The Chautauqua Opera Company, organized this summer eight performances of five standard operas: Flotow's "Martha," Humperdinck's "Hansel and Gretel," Gluck's "May Queen," Wolf-Ferrari's "Suzanne's Secret," and Gounod's "Faust." The operas were given under the general supervision of Mr. Stoessel and Judson House, tenor.

The music season closed last week with two concerts by the nationally popular Sousa Band.

Dr. John Erskine, president of the Juilliard Musical Foundation of New York, pointed out in a recent address that Chautauqua is realizing more and more each successive year its potentiality as one of the leading musical centers of America.

The keystone position is, of course, held by the splendid Symphony Orchestra which, under the direction of Albert Stoessel, made forty-five appearances during the eight weeks of its season. During the first week of August, Sandor Harmati was guest conductor.

Among the many soloists who appeared with the orchestra this season were Ernest Hutcheson and John Erskine, pianists; Horatio Connell, baritone; Mischa Mischakoff, violinist; Hugh Porter, organist; Jerome Rappaport and Muriel Kerr, pianists. The orchestra also assisted the Chautauqua choir in the presentation of Mendelssohn's "Elijah."

The Chautauqua Chamber Music Society, now in its second year, enjoyed three public concerts and two private musicales by the string quartet under the leadership of Mischa Mischakoff, concert master of the orchestra. The Chautauqua choir, under the leadership of Robert Lee Osburn, had eight weeks of choral work and gave performances of "Elijah," "Meistersinger," and Gounod's "Gallia."

FRIENDS OF MUSIC AT WORK

Enlarged Chorus Starts Rehearsing for Season's Opening Next Month

The chorus of the Society of the Friends of Music resumed rehearsals after a two months' vacation, on Sept. 3, in preparation for the Society's coming season of twenty concerts, the largest in its history. Paul Eisler, assistant conductor of the Society, directed the rehearsals until Walter Wohlebe, chorus master, arrived from Germany on Sept. 10.

Artur Bodanzky, conductor of the organization, is scheduled to return from Europe on Oct. 7, and the first concert will be given in Mecca Auditorium on Oct. 27. The chorus is being enlarged to a membership of 140 voices.

People's Symphony to Give Two Concert Series

The Auxiliary Club of the People's Symphony Concerts announces for the season of 1928-29 a series of six chamber music concerts on Friday evenings, and a series of six artists' recitals.

MUSICAL AMERICA for September, 1929

The schedule for the chamber music series is: Nov. 15, Musical Art Quartet; Dec. 27, Old World Trio; Jan. 24, Stradivarius Quartet; Feb. 14, Tollefson Trio; March 21, Stringwood Ensemble; April 11, Martha Graham, dancer. The artists' recitals will be given by the following musicians: Oct. 18, Nina Tarasova, Russian Folksongs; Nov. 29, Erna Rubinstein, violinist; Dec. 20, Russian Symphonic Choir; Jan. 17, Elly Ney, pianist; Feb. 7, Mieczyslaw Münz, pianist; March 7, Dorsha, dancer. Both series take place in the Municipal Auditorium of the Washington Irving High School, Irving Place and Sixteenth Street.

MARCEL DUPRE TO MAKE RAPID TOUR

Eminent French Organist Will Make Forty Appearances in Seven Weeks

Marcel Dupré, it is announced, French organist and composer, will tour the United States for the fourth time during the seven weeks from Oct. 1 to Nov. 23 under the honorary auspices of the American Guild of Organists. The organization is taking a keen interest in the visit of the distinguished musician, and several of the chapters have already engaged him for recitals.

M. Dupré's itinerary has been so arranged by the Bogue-Laberge Concert Management that he will be heard in most of the important musical centers of this country. Forty dates are already booked. M. Dupré's stay in America cannot be prolonged beyond seven weeks, as he comes with a limited leave of absence from the Paris Conservatoire where he is director of the organ department.

The first American performance of M. Dupré's G Minor Symphony for organ and orchestra will be given in California by the San Francisco Symphony in the Civic Auditorium with the composer as soloist. Alfred Cortot, the eminent French pianist, will appear in the same program. The new symphony has been performed with signal success in France, Belgium and Great Britain.

M. Dupré will include on his recital programs a number of new compositions which he has written since his last visit to America. His time will be fully occupied during the seven weeks, and his last appearance, at a private recital in the home of a New York patron of music, will be made on the very night that he sails for Paris.

Harriette Cady Plays at Southampton

Harriette Cady, pianist, gave a recital at the residence of Mrs. Harry L. Hamlin, East Hampton, L. I., on Aug. 12, playing works by Mendelssohn, Chopin and Brahms, as well as a group by Russian composers. A feature of the recital was a group of pieces for the left hand alone.

Emma Redell to Make American Début

Emma Redell, soprano, who has appeared in opera and concert in Europe and South Africa, is scheduled to make her first public appearance in New York at a recital in Carnegie Hall on Oct. 16. She will be accompanied by Walter Golde.

Mary Tauley Pfau, of the voice department of the Cincinnati Conservatory of Music, will also teach at the Westwood Conservatory.



PATRICIA MACDONALD

THE LITTLE SONG DRAMAS of PATRICIA MACDONALD



HE particular individualization Patricia MacDonald gives to her programs comprised of the folk tunes of Central Europe, which so entirely differentiates them from every other program of the sort, is their adroit dramatization.

Even as these tunes are incidental to the lives—the dramas of the peasantry from which they are sprung, so her singing of them is incidental to the gripping little dramas around which she builds them—a musical accompaniment as it were. This program is not just so many songs, actually it is so many little monologues in which Patricia MacDonald manages to slip off the stage entirely so that the "friends" she has brought with her from these far, quaint countries may appear and, in their humbly poignant way tell us of their lives and sing of the loves which make their world go 'round.

NEW YORK TELEGRAPH

Something new under the musical sun in the way of song recitals was the entertainment presented by Patricia MacDonald last night. This gifted young woman brought the music of the countries surrounding the rivers Danube and Vistula and succeeded in investing the program with a distinctive quality. In its way the offering is as outstanding and original as a Ruth Draper evening. Miss MacDonald creates the quaint fiction of stepping aside from the stage activities, her place being taken by friends from Moravia, Poland, Roumania and Hungary. In an opening speech well phrased and delivered with mock seriousness the program is given this interesting twist. Thereafter the "friends" in costume refer to Miss MacDonald and chatter with the audience between the song offerings. Miss MacDonald has made her own clever translations.



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Gunda Mordhorst Well Received by Musical Public of British Capital



Gunda Mordhorst, American Soprano

PHOTO BY HAL PHYFE

GUNDA MORDHORST, American soprano, who created such a favorable impression with the press and the musical public of the British capital when she made her first appearance there in June, will give another recital

on Oct. 15, in order to meet the demand to hear her, after which she returns to the United States for an extensive tour. On her London concert programs Miss Mordhorst featured three or four groups of songs sung in costumes rela-

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tive to the period of the songs. She has been particularly appreciated in these numbers which will be included on her American programs as well.

Philadelphia Conservatory Students Win Juilliard Awards

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces the award of two Juilliard Foundation Extension Scholarships to students in the school. The winners are Naomi Koplin and Geraldine Stout. They will study under Mme. Samaroff in the Philadelphia Conservatory, which hereby takes its place among the limited number of schools in the United States accredited by the Juilliard Foundation of New York.

RAVINIA CONCLUDES TRIUMPHANT SEASON

Popular Artists in Favorite Operas Attracted Record Crowds

CHICAGO, Sept. 10.—With a performance of Verdi's "Masked Ball," the eighteenth season of Ravinia Opera came to a close on Monday night, Sept. 2. Mme. Rethberg was heard as *Amelia*, Giovanni Martinelli had the rôle of *Richard*. Giuseppe Danise appeared as *Renato*, and Florence Macbeth as *Oscar*. Others in the cast were Mme. Claussen, Mr. Lazzari, Mr. Paltrinieri, Mr. Cehanovsky and Mr. D'Angelo.

The concert program on the afternoon of Sunday, Sept. 1, consisted of ballet music presented by the Chicago Symphony under the baton of Erie DeLamarter. This was followed by Ruth Page, Edwin Strawbridge and the Ravinia Opera Ballet in a program of divertissements. Jacques Gordon, violinist, was soloist with the orchestra. On Sunday night, "Marouf" was presented with the same cast that has made this comedy opera a success during the past two seasons. Mr. Chamlee assumed title rôle and Mme. Gall was *Princess*. Others in the cast were Mme. Claussen, Mr. Rothier, Mr. Trevisan, Mr. Mojica, Mr. Paltrinieri, Mr. Cehanovsky, Mr. D'Angelo, Mr. Ananian, Miss Page and Mr. Strawbridge. Mr. Hasselmans conducted.

Thirty-three Operas Given

Seventy-two nights of opera and twenty-two orchestral concerts is the record of Ravinia's eighteenth season which came to a close on Sept. 2. During the ten weeks and three days of the season which began on June 22, thirty-three operas were produced, two of these, "La Rondine" and "La Campana Sommersa," were novelties on the Ravinia list, while "The Secret of Suzanne," "La Vida Breve" and "The Tales of Hoffman" were revivals.

Exercising care in selecting artists, Mr. Eckstein brought to Ravinia a list of world stars capable of interpreting the greatest operatic works in superlative manner. Most of those who were heard during the season were well known to Ravinia patrons and all of them were on the roster throughout the entire summer period. The complete roster included: Lucrezia Bori, Yvonne Gall, Florence Macbeth, Margery Maxwell, Lola Monti-Gorsey and Elisabeth Rethberg, sopranos; Ina Bourskaya, Julia Claussen, Anna Correnti, Philine Falco and Gladys Swarthout, mezzo-sopranos and con-

traltos; Mario Chamlee, Edward Johnson, Giovanni Martinelli, Jose Mojica, Giordano Paltrinieri and Armand Tokatyan, tenors; Mario Basiola, George Cehanovsky, Giuseppe Danise, Louis D'Angelo and Désiré Defrère, baritones, and Paolo Ananian, Virgilio Lazzari, Leon Rothier and Vittorio Trevisan, basses. Louis Hasselmans, Gennaro Papi and Wilfred Pelletier, conductors; Eric DeLamarter, concert conductor; Ruth Page and Edwin Strawbridge, solo dancers.

The repertoire of thirty-three operas given throughout the season included: "Aida," "Andrea Chenier," "Masked Ball," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Faust," "Fedor," "Fra Diavolo," "Trovatore," "Bohème," "Campana Sommersa," "La Juive," "L'Amore dei Tre Re," "La Rondine," "Traviata," "Vida Breve," "Lohengrin," "Louise," "Lucia," "Mme. Butterly," "Manon," "Manon Lescaut," "Marouf," "Martha," "Pagliacci," "Rigoletto," "Romeo and Juliet," "Samson and Delila," "Tales of Hoffman," "The Secret of Suzanne," "Thais" and "Tosca."

P. Marinus Paulsen Re-engaged for Chicago People's Symphony

The Chicago People's Symphony Orchestra announces the re-engagement of P. Marinus Paulsen as conductor for the season 1929-30, his fourth year with this orchestra. Under Mr. Paulsen's leadership the orchestra has become an important institution in Chicago. Seven Sunday concerts are announced for the ensuing season, further announcements regarding week-day concerts to be made later. The opening concert will be given Sunday, Oct. 27, in the Stevens Eighth Street Theater.

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Glazounoff Visits Southern France Before Embarking on American Tour



Alexander Glazounoff with Mme. Glazounoff, Maria Kurenko, Theodore Gontzoff, Mme. Gavrilova and Other Friends on Holiday in France

JUAN-LES-PINS, FRANCE, Sept. 1.—Alexander Glazounoff, the Russian composer, who will tour America this autumn, is spending his holiday here in company with a number of musicians already well known in the United States. Among those frequently seen with Mr. and Mrs. Glazounoff, are

Maria Kurenko, coloratura soprano of the Chicago Civic Opera Company; Marguerite d'Alvarez, contralto; Mme. Gavrilova, pianist, who will play the Glazounoff Concerto in America this winter; Theodore Gontzoff, teacher and husband of Mme. Kurenko, who will assume a professorship in Texas.

Yolanda Greco On First Tour

Yolanda Greco, harpist, who will start her first American tour with a recital in the Town Hall on the evening of Sept. 24, is featuring on her season's programs a number of interesting compositions of the fifteenth and sixteenth centuries, together with transcriptions of modern pieces by A. Francesco Pinto, her teacher. Miss Greco will be assisted by Florence C. Lyons, soprano, and Edoardo Dino Anghinelli, pianist.

Paderewski Coming for Seventeenth Tour of U. S.

That Paderewski will arrive here from Europe next month to begin his seventeenth tour of the United States is announced by his manager, George Engles. His first New York recital is scheduled to be held in Carnegie Hall Nov. 2, but the tour will begin a week earlier in Binghamton, N. Y., on Oct. 22. The pianist will appear in seventy-five cities during the season, breaking his tour with a three weeks' vacation in March at Paso Robles, where he has a ranch. His second and last New York recital will be on Dec. 21.

Cadman Acclaimed in San Diego

SAN DIEGO, CAL., Sept. 1.—An audience numbering thousands assembled in Balboa Park recently to hear a program devoted to works by Charles Wakefield Cadman, played by the new San Diego Symphony under the baton of Nino Marcelli. Featured on the program was Mr. Cadman's new "Hollywood Suite" for piano and orchestra, with the composer at the piano. Other orchestral numbers included the "Thunderbird Suite" and the Intermezzo from the opera, "Shanewis." Margaret Messer Morris, soprano, sang an aria from Mr. Cadman's opera, "The Witch of Salem," and a group of songs by the composer.

Ernest Schelling Returns from Europe

Ernest Schelling, conductor-pianist, who has been touring abroad this past summer, is returning to this country on the Olympic, sailing on Sept. 11. Upon his return he will take up his work as conductor of the Children's Concerts of the Philharmonic Symphony Orchestra in New York and out of town. For the coming season he is enlarging the scope of his activities and will present Symphony Concerts for Children in several additional music centers of the country.

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PROF. TERRY TO LECTURE

Eminent Bach Scholar to Make Tour of Eastern States

A feature of the third season of the Bach Cantata Club, whose programs are sponsored by the Oxford University Press, will be an address by Prof. C. Sanford Terry, eminent Bach scholar. Professor Terry will tour the eastern states in January, delivering the address which he gave before the Bach Cantata Club of London last season, on "The Church Chorale in Bach's Usage."

Professor Terry is Burnett-Fletcher Professor of History in the University of Aberdeen, Scotland. During the past fifteen years he has devoted himself to research on Bach, and has written a biography of that master and edited collections of his works. He has just completed an edition of the Chorales with English translation, which is considered the most complete collection under one cover. It is published by the Oxford University Press.

Scholarship Established in Honor of Edith Helena

LOS ANGELES, CAL., Sept. 1.—A permanent scholarship, covering all expenses, has been established at Lolomi Lodge, the Harry C. James School for Boys in this city in honor of Edith Helena, operatic soprano. The scholarship will be awarded by a specially selected committee to deserving and intelligent boys between the ages of ten and thirteen years, who display particular interest or ability in art, literature or music. Mme. Helena was leading soprano for a number of seasons in the Aborn Grand Opera Company and in Henry W. Savage's company.

PEABODY CONSERVATORY ENROLLS RECORD CLASS

Registration Exceeds Last Year's Figures by Wide Margin—Fall Term Opens Oct. 1

BALTIMORE, MD., Sept. 8.—The Peabody Conservatory of Music will open its fall term as usual this year on Oct. 1. Applications for entrance are being received from practically every State in the Union, and it is anticipated that this season the Conservatory will exceed by a large margin the registration of 1928-29.

Otto Ortman, director, has returned from his vacation, during which he made a motor trip through Canada. "I expect this season to be a record one in the history of Peabody," said Mr. Ortman. "We are looking forward to unusual activity and have found high enthusiasm on the part of the many newcomers."

Virginia Carty, secretary of the Conservatory, is busily engaged in making up class schedules and arranging private lessons. An executive staff was on duty throughout the summer receiving applications, and much of the routine work has been completed.

The Preparatory Department is gaining in importance as one of the factors in the Peabody educational scheme, and is contributing largely to the enrollment. Scholarships in all departments will be available this season, and examinations for vacancies will be held during the closing days of September under the direction of Mr. Ortman.

The Isadora Duncan Dancers have been engaged as soloists with the Minneapolis Symphony Nov. 11, Henri Verbrugghen conductor. Last spring the Duncan Dancers had one week's appearance with the Boston Symphony.

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FROM FOREIGN MUSIC CENTRES

FOUND! At last! The jazz opera! And in Vienna, of all places!

Three Vienna theaters are trying to acquire the rights to it—the Theater an der Wien, the Johann Strauss Theater, and the State Opera House, where Clemens Krauss now holds sway. We have all been led to believe that Messrs. Gatti-Casazza and Kahn would be glad to offer up their eyeteeth in willing sacrifice to the cause of more music in jazz and less jazz in music.

Not so—again the prophet is honored especially in countries other than his own, for the opera, which will doubtless be christened "Schauspielschiff" for the occasion, is infinitely better known in a less cumbersome language as "Show Boat"; and its composer, Jerome Kern, has made more money on it, without waiting for this Vienna première, we suppose, than even Krenek of Jonny fame can ever aspire to.

"It is the declared policy of the new director of the opera, Clemens Krauss," says the Paris *New York Herald*, "to bring out interesting new works, even if they do not lie in the beaten track of opera production."

'Show Boat' Awaited

Critics in Vienna state that the music of 'Show Boat' must be placed in one line with the compositions of Hindemith and Krenek, whose opera 'Jonny Spielt Auf' was the hit of last season. If the American revue is produced at the State Opera, it will probably cause as heated a discussion in musical circles here as did 'Jonny.' Against this opera the conservative-minded music critics raised the objection that its appearance in the sanctuary of classic music was a desecration. However, they could not carry their point and 'Jonny' was played more often during the past year than any other operatic work."

The ideal of many of our most active musicians and music patrons seems to be to make every musician as happy as Mr. Kern. In this aim our very bourgeois capitalists find unexpected sympathy in far off Muscovy where men are moujiks and the wild beast, the profit motive; is even yet not entirely tamed. "Protect our infant industry" has apparently been the moving plea of the baby Prokofieffs and embryo Stravinskys, and even in the middle of Mongolian wars and factional schisms the Kremlin has lent a sympathetic and presumably musical ear.

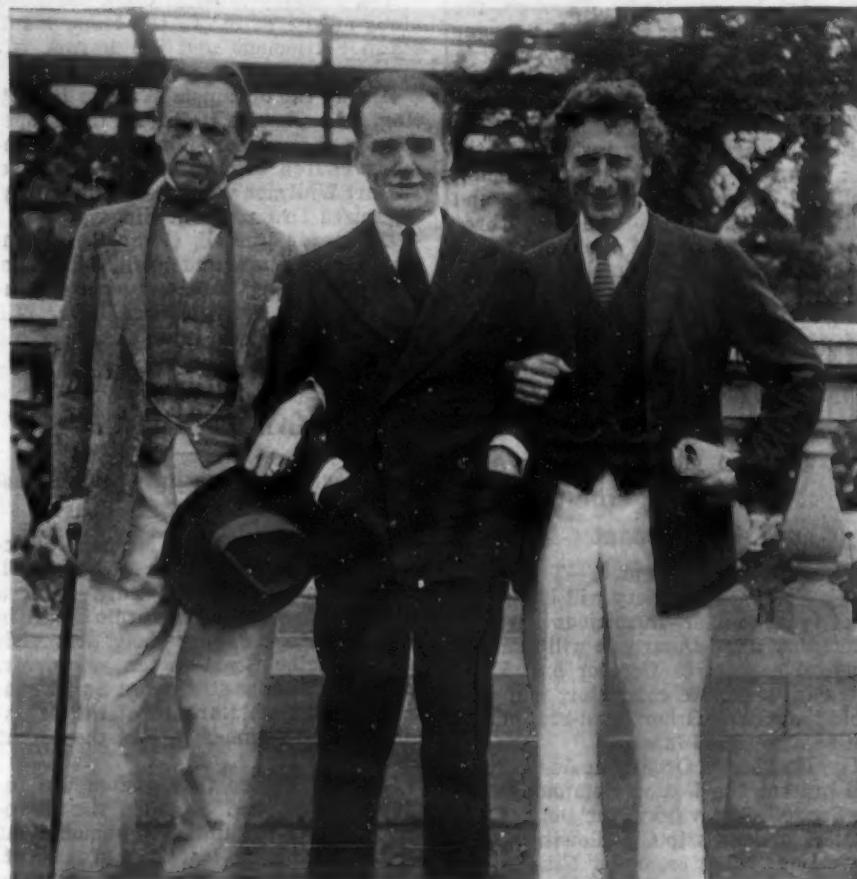
Legal Status of Composer

If a publisher, henceforth, goes bankrupt (a habit that seems to persist for the express purpose of pestering the Marxist ideology), the composer will not be left holding a small corner of the empty creditors' bag. He will be classed as an employé, and as such will have a first claim on the assets.

We are informed by counsel that this hinges on a matter of definition. The new Soviet definition of a musical composition classes it as "services," and its creator has thus been "employed" by the publisher. According to definitions current in less advanced countries a musical composition is property sold to the publisher, and its composer thereby becomes a creditor of the publishing house. There is a nice distinction to be drawn here, and, with characteristic Olympian remoteness, we prefer to say that there is much to be said for both sides, and leave it at that.

Josef Edouard Risler, who died a few weeks ago at the age of fifty-six, was in France universally considered the greatest contemporary Beethoven player. It is not necessary to concur in quite so sweeping a verdict to agree that he was a great pianist and a great musician, who had devoted more time and study, perhaps, to the subject of

read that the musical stages of Paris have set before their audiences no less than forty-seven new operas our "Sunken Bells" and "Egyptian Helens" and "Brother Gherardos" rather squirm in their uncomfortably solitary limelight. At the Opéra itself, on the other hand, there has been no new work by any composer better known than Ibert.



Cyril Scott and Basil Cameron, who were among the conductors at the Harrogate Festival of British Music, shared honors with Percy Grainger, Australian pianist and composer, the three of them forming the group above. New compositions by Mr. Grainger and Mr. Scott were given and both of them appeared as solo pianists. Mr. Cameron conducted, as did Norman O'Neill, Roger Quilter and Frederick Austin. Other artists taking part were Beatrice Harrison, cellist; Gertrude Johnson, soprano; Frederic Austin and Frank Phillips, baritones.

Beethoven's music than any other pianist of corresponding talents. As early as 1888, he played the thirty-two sonatas in a series in Paris, a feat he was called upon to repeat many times.

He was born in Baden-Baden in 1873, and studied at the Paris Conservatoire, where he took a first prize in piano (Diémer's class) in 1887, and a first prize in accompaniment in 1897. He continued his studies under d'Albert and Klindworth, among others, and in 1896, and 1897, was a stage assistant at Bayreuth. This experience he utilized as répétiteur in preparing "Meistersinger" for its Paris performance. His fame steadily mounted, and he eventually achieved an international reputation as a Beethoven specialist.

Plethora of Novelties

If any such complete tabulation of the season's new music in New York as the one the *Courrier Musical* gives for Paris were to be made, it might offer more than one Achilles' heel for Messieurs les Parisiens to aim at. Turn about, however, is said to be fair play, and these impressive looking tables that the *Courrier* sets before us are tempting.

There is no denying that when we

Mrs. Hoover's "De Re Metallica" is the closest approach to music criticism yet made by an American President.

Toscanini is to direct the Symphonic Dance from the opera, "The Basque Venus," by Hermann Wetzler, in October in New York.

The average receipts at the two Berlin Opera Houses during the recent short Italian season there, according to the *Vossische Zeitung*, amounted to about 50,000 marks (\$12,000) a night. The Scala company received 40,000 marks a night and expenses are said to have amounted to some 12,000 marks on an average; the deficit, therefore, would seem to have been very slight.

Welsh Hold Annual Eisteddfod

LIVERPOOL, ENGLAND, Sept. 2.—The Welsh Royal National Eisteddfod was held last month in Sefton Park here. More than 500 singers came from the United States, among them the Anthracite Choral Society of 172 voices from Scranton, Pa. A Welsh choir from Port Talbot captured the first prize in the choral contest.

German Institute Concludes Season of Summer Instruction

BERLIN, Sept. 1.—The German Institute of Music for Foreigners at Charlottenburg Castle, Berlin, Wilhelm Furtwängler, president, has held master classes of six to eight weeks during the summer. The individual classes were conducted by the professors Eugen d'Albert, Edwin Fischer, Walter Giesecking and Willy Hess. The recital lectures of Walter Giesecking included selected works of the piano literature with technical and musical explanations.

Mozart Mass Believed Discovered in Austrian Church

A hitherto unknown Mass by Mozart is believed to have been discovered among the archives of a church in Baden, near Vienna, according to a dispatch to the *New York Times*. The title page bears the signature of the famous composer, and it is known that he lived in Baden for a few months in 1791, and was a friend of the choirmaster of the church, for whom he wrote "Ave Verum."

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WALTER TRIUMPHS IN BOWL CONCERTS

Closing Performances Bring Capacity Audiences to Hollywood

LOS ANGELES, Sept. 3.—Hollywood Bowl brought its eight weeks' season to a triumphant close on Aug. 31, the budget of \$135,000 for the thirty-two concerts having been met, according to an announcement by Mrs. Leiland Atherton Irish, general chairman. To the popularity and unprecedented drawing power of Bruno Walter in the final fortnight was ascribed much of the success of the season. The noted German conductor will be unable to return to Hollywood next season, but will probably visit the West two years hence. Next summer's leaders, it is announced, will be Dr. Alfred Hertz, conductor of the San Francisco Symphony; Eugene Goossens, conductor of the Rochester Symphony, and Bernardino Molinari of Rome.

To Mr. Goossens fell the lion's share of this summer's work, four weeks having been allotted to the Britisher for his fourth consecutive season in Hollywood. Hindered by a walk-out of musicians and the consequent lack of rehearsals, Mr. Goossens had to conduct with waning interest and diminished attendance. Nevertheless, his musicianship and versatility in all schools awakened admiration, and his large following will welcome his return next summer.

With harmony once more reigning at the Bowl, the atmosphere cleared with the coming of Bruno Walter. A master of the highest caliber, Walter awakened the ardor and enthusiasm of former days. Audiences increased until on the last two evenings the amphitheatre seating 20,000 persons was practically filled.

On his opening night Mr. Walter conducted one of the finest performances of the Tchaikovsky Fourth that one is likely to hear. At the next concert the Brahms Fourth aroused the audience to a high pitch of enthusiasm for conductor and players alike.

In the matter of soloists the Bowl management was not as fortunate. The concertized versions of opera proved disappointing. In the performance of "Tannhäuser" on Aug. 16, indeed, Alexander Kisselburgh created a real furor with his singing of the *Evening Star* aria, having to repeat the last part.

Charles Koechlin's "Pagan Joy," which won the Katherine Yarnell prize of \$1,000, was played on Aug. 13, arousing little more than a ripple of interest. The work is neither pagan nor joyous, and interminably long.

H. D. C.

San Francisco Musical Association Announces Winter Plans

SAN FRANCISCO, Sept. 8.—The San Francisco Musical Association is announcing plans for the winter symphony season. The only radical change will be the return to the orchestra's former policy of repeating the Friday afternoon programs on Sunday afternoons in the Curran Theatre, and giving the "pop" series on the alternate Sunday afternoons instead of making the extra series and the repeats Saturday night functions housed in Dreamland, as was the unhappy experiment last year.

M. M. F.

MUSICAL AMERICA for September, 1929

MILLS COLLEGE, CAL., TO FEATURE PARLOW QUARTET

String Organization to Give Sixteen Concerts for Students and Public During Winter Season

SAN FRANCISCO, Sept. 8.—In the interests of musical cultivation among its students and for the benefit of the Scholarship fund for music students, Mills College is giving its students an interesting course of chamber music concerts to which the general public will also be admitted. Through the co-operation of Mrs. Elizabeth Sprague Coolidge of Pittsfield, Mass., sixteen concerts will be given on Wednesday evenings by the Kathleen Parlow Quartet of Mills College. The personnel of this organization includes Kathleen Parlow and Willem Wegman, violins; Lajos Fenster, viola, and Willem Dehe, cello. The last three have been members of the San Francisco Symphony for a number of years.

M. M. F.

PITTSBURGH PLANS MANY ATTRACTIONS

Full Season of Orchestra and Artist Engagements is Forecast

PITTSBURGH, PA., Sept. 8.—The Pittsburgh Symphony Society will begin another year under auspicious circumstances. Walter Damrosch will conduct the first concert in October and Elias Breeskin, associate conductor, will also wield the baton. Other guest-conductors will be announced later.

The Pittsburgh Orchestra Association will present the Boston Symphony, under Serge Koussevitzky; the Detroit Orchestra, under Ossip Gabrilowitsch; the Cleveland Orchestra, under Nikolai Sokoloff; the Minneapolis Orchestra, under Henri Verbrugghen; each in a pair of concerts. The Chicago Symphony, under Frederick Stock, will give two separate concerts. The only soloists who will appear in this series are Josef Hofmann and Yehudi Menuhin, the latter making his initial appearance.

The Art Society, organized in 1873, will present in recital Richard Bonelli, Jacques Thibaud, Guy Maier and Lee Pattison, Hallie Stiles and Hans Kindler, the Roth String Quartet and Dusolina Giannini. May Beagle is the manager.

The Y. M. and W. H. A. series will offer Sophie Braslau, the Max Shapiro String Quartet, Nathan Milstein, making his debut here, the Y. M. and W. H. A. Choral Society in two concerts, Herbert Heyner, newcomer to this city; the Brahms Trio; Vladimir Horowitz and the Elias Breeskin Ensemble.

May Beagle will present Rosa Raisa and Giacomo Rimini, John McCormack, La Argentina, the Boston Women's Symphony, under Ethel Leginska; Jascha Heifetz, Sigrid Onegin, Lawrence Tibbett, Rosa Ponselle, Serge Rachmaninoff and Fritz Kreisler. The only opera promised this season is the German Grand Opera Company.

In the chamber music field, the Pittsburgh Chamber Music Society will present the Yost String Quartet in Sunday afternoon recitals on four days. The Max Shapiro String Quartet, the Elias Breeskin Ensemble, the Fillion String Orchestra and the Pittsburgh Musical Institute Orchestra, under Ferdinand Fillion and Charles N. Boyd, respectively, will play their usual concerts. The Brahms Trio will also give a series.

The Mendelssohn Choir, under Ernest Lunt, offer presentations of Mendelssohn's Elijah; Handel's Messiah; and a miscellaneous concert. Dan Beddoe has been announced as a soloist. Harvey Gaul will conduct the Pittsburgh-Apollo Male Chorus, the Chamber of Commerce Chorus and the Y. M. & W. H. A. Choral. Rev. Carlo Rossini will lead his Polyphonic Choir. Dr. Charles N. Boyd will conduct the Cecilia Choir and the P. M. I. chorus. The Dayton Westminster Chorus, under John Finley Williamson, will appear.

The Tuesday Musical Club, the music clubs of the P. M. I., the Irene Kaufmann Settlement and the Forum will appear as usual.

Among the organists William H. Octing, Dr. Charles Heinroth, Dr. Casper P. Koch, T. Carl Whitmer, and the many church organists, will be active. T. Carl Whitmer will present the newly-organized Dramamount Singers.

Dallmeyer Russell, Oscar L. Helfenstein, Earl Truxell and Norman Frauenheim are among the many pianists who will have an active season. Dr. Will Earhart will again have charge of all public school music.

W. E. B.

THE MANNESES RETURN

Prominent Musicians Busy with School Opening after Trip to Coast

Mr. and Mrs. David Mannes, directors of the David Mannes Music School, have returned to New York from a summer spent in California and in New Mexico. Paying their first visit to the Pacific Coast in ten years, Mr. and Mrs. Mannes stopped at San Francisco and Santa Barbara at the beginning of the summer, before they went to Santa Fe.

In New Mexico they visited the Indian pueblos, and attended the threecday Inter-Tribal Indian Ceremonial at Gallup during the last days of August. They found the Indian music and dances of the greatest interest, and much of their time during the summer was given to the enjoyment and study of the Indian arts. With their return to New York they are interviewing students enrolling at the Mannes School for its fourteenth season which begins Thursday, Oct. 3.

Alice Seckels' Matinée Musicales to Open Tenth Year in San Francisco

SAN FRANCISCO, CAL., Sept. 8.—The tenth series of Alice Seckels' Matinée Musicales will begin on Oct. 21, in the ballroom of the Fairmount Hotel, with a recital by Mary Lewis, soprano of the Metropolitan. Grace Wood Jess will appear in Folksongs on Nov. 18. On Dec. 9, Ora Hyde, soprano, and Themy Giorgi, tenor, will be heard in scenes from "The King's Henchman" and Massenet's "Manon." On Jan. 20, Angna Enters, dancer, will present her "Episodes." Patricia MacDonald will present songs of the Danube and Vista on Feb. 20, and during the week of March 24, the Ben Greet Players will be seen in "Hamlet," "Everyman," "Twelfth Night" and "Much Ado About Nothing."

Eleanor Spencer to Give Recital in New York

Eleanor Spencer, pianist, who has been making successful concert appearances in Europe during the past three seasons, will return to the United States late in the fall. She is scheduled for a recital in Carnegie Hall on the afternoon of Jan. 18.

SCHMITZ SUMMER CLASS PRESENTS MODERN MUSIC

Tenth Annual Session in Denver Attended by Sixty-One Students from Twenty States

E. Robert Schmitz has concluded his tenth summer session in Kent Auditorium, Denver, in co-operation with the Rinquest School of Music. The enrollment totalled sixty-one, representing twenty states.

Highlights of international modernism in the interpretation classes were performances of works by Bax, Ravel, Debussy, de Falla, Scriabine, Carpenter and particularly the performance of the Bartok piano concerto played by Elmer Schoettle, Mr. Schmitz playing the reduction for second piano. The Bach D Minor Concerto for three pianos was given by Mrs. E. Rinquest, Mrs. T. P. Campbell and Andrew Riggs; while the D Major three piano concerto of Bach was played by Ruth Dyer, Elmer Schoettle and Mr. Schmitz.

An important addition to the session was the chamber music class, assisted by the Denver Chamber Music Quartet and artist members of the session.

NOVELTIES FOR SCHOLA

Hugh Ross to Offer Works of Unusual Interest in Two Concerts

The Schola Cantorum, Hugh Ross, conductor, will give the usual two subscription concerts in Carnegie Hall this season on Jan. 15 and March 26. The feature of the January concert will be what is believed to be the first performance in this country of a Requiem Mass in C Minor by Haydn. Other novelties on the program will be a Pastorale by Arthur Bliss and "Choros No. 10," by Villa Lobos. For its spring concert the Chorus will present a Concerto for Piano and Chorus by Arthur Lourie, a contemporary Russian composer, which is still in manuscript and will have its first performance on this occasion; and old Italian, Spanish and modern German works.

In addition to its own concerts, the chorus, augmented to 250 voices, will sing in four concerts with the Philharmonic-Symphony Society.

Starlight Park Opera Ends Season

Captain E. W. Whitwell's fourth season of free open-air grand opera at Starlight Park Stadium terminated recently with a production of "Il Trovatore" before an audience of 15,000. The four operas which were presented during the engagement drew an attendance of approximately 58,000 persons. Among the young singers heard were Helen Arden, soprano; Emily Hanson, mezzo-soprano; Alba Novella, soprano; Beatrice Altieri, Eleanor Edison and R. Calitri. Plans are projected by Captain Whitwell to present a series of performances in the New York Coliseum this winter. Mr. Feivesky will continue as musical director and Benjamin Altieri as stage director.

Two Organs for Theological School

Two small organs are being installed for the use of graduate students of the School of Sacred Music of Union Theological Seminary, New York. The larger of the organs is being built by the Moller Organ Company in Brown Chapel, an architectural feature of the new social building of the seminary.

STADIUM CONCERTS END RECORD SEASON

Twelfth Year Closes with Ovation for Hoogstraten; Good Weather Prevails

The twelfth consecutive season of open-air concerts in the Lewisohn Stadium, New York, came to an end on Aug. 30, before an audience of record size. As has been the custom for several years, the program was a "request" one and as Tchaikovsky's "Pathetic" Symphony and Beethoven's Fifth received practically a tie vote, the program began with the former and ended with the latter, Wagner's "Meistersinger" Overture coming in between. Mr. Van Hoogstraten, who had been greeted with an ovation at his return to the podium on Aug. 16, was again applauded to the echo and before the orchestra left the platform they broke into "Auld Lang Syne" and "He's a Jolly Good Fellow." He sailed for Europe directly after the concert. Cornelius Van Vliet, cellist of the Philharmonic for many years, made his final appearance with the organization at this concert.

A feature of the final fortnight which drew a large audience was the dancing of Anna Duncan on Aug. 20 and 21, on which occasion the orchestra was led by David Mendoza. Another large audience was attracted by a concert at which George Gershwin made his début as a conductor and also appeared as soloist in his "Rhapsody in Blue."

Albert Coates, who took his leave on the evening of Aug. 15, was the recipient of tremendous applause at the end of his program. He was presented with a bust of himself, the work of the young Russian sculptor, Joseph Hoval, the gift of a group of New York admirers.

The season as a whole was a record one in the matter of attendance. Only three concerts were held in the Great Hall on account of rain and only one discontinued after the intermission.

Operas for Next Bayreuth Festival Announced

The European Festivals Association, 119 West Fifty-seventh Street, has just been notified of the dates of the Bayreuth Festival to take place next summer. The inclusive dates will be July 22 and Aug. 21. The complete Ring will be given, also "Tannhäuser," "Parsifal" and "Tristan und Isolde."

Richard Crooks Sails for Appearances in Opera and Concert Abroad

Richard Crooks, tenor, sailed for Europe on the America on Aug. 27. Mr. Crooks started immediately a solidly booked tour of Germany, Austria, Czechoslovakia, Poland, France and the Scandinavian countries. This makes the tenor's fourth concert tour of Europe. Mr. Crooks will appear in opera in Berlin, Hamburg, Vienna, Stockholm and Budapest. He will make his début in October in Paris. He will return to New York on Nov. 25, to open his American season with three performances of Moussorgsky's "Boris Godounoff," to be given for the first time in America in the original version by the Philadelphia Symphony Orchestra under Stokowski. Following this he will start a transcontinental concert tour. Two New York recitals will be given in the Town Hall on Jan. 22 and Feb. 19.

Josef Hofmann to Tour as Far as Pacific Coast

Josef Hofmann, pianist, who is now under the management of Richard Copley, will tour this winter as far as the Pacific Coast, where he has not played for some years. As usual, he will be heard in New York in recital.

William Spier Married

William H. Spier, formerly a member of the editorial staff of MUSICAL AMERICA and now connected with the Radio Department of the advertising firm of Batten, Barton, Durstine & Osborn, New York, was married to Mary Scanlan of Ridgefield Park, N. J., on Aug. 21.

People's Chorus Organizes for Season

Auditions for admission in The People's Chorus of New York, Lorenzo Camilieri, conductor, were scheduled to be held Sept. 9 and 12. The weekly singing meetings will be continued throughout the season. The course includes sight-reading designed to meet the needs of all grades of ability, practise of choral literature, opportunities for solo singing, and participation in the concerts and festivals given in the Town Hall and Carnegie Hall. The People's Chorus is a nonprofit-making organization, and its object is to popularize the love and appreciation of music as an avocation, by means of ensemble singing. Visitors are welcome to the meetings.

Grace Leslie will appear on the Community Concert Course in Norwalk, Conn., on Jan. 26. This date for the contralto will come in close connection with another Community Concert engagement for her in Elizabeth, N. J., on Jan. 28.

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Novelties in Music Publications

Additions to Schirmer's Musical Classics Some valuable additions have recently been made to Schirmer's Library of Musical Classics. (*New York: G. Schirmer, Inc.*). Each of the works published has been carefully and authoritatively edited by a recognized master, whose interpretative suggestions are frequently of the greatest assistance to the student, whether he be a public performer or one who is still in the formative stage.

Joseph Adamowski has done the editorial work involved in the publication of Dvorak's Trio in B Flat, for violin, cello and piano. There is an ingratiating quality about this fine composition of the Bohemian master that seems to keep it eternally fresh and it deserves just such a revival as this new edition may invoke.

New editions for pianists have been brought out under the editorial supervision of Edwin Hughes. One book contains Mendelssohn's Three Etudes, Op. 104, and the Scherzo a Capriccio. Another volume is devoted to an excellent edition of the same composer's Variations Sérieuses. A formidable looking addition is Mr. Hughes' version of J. S. Bach's Concerto in D Minor, with a second piano part that may be used to replace the orchestra. This is the best known of the Bach concertos for harpsichord—or, more correctly, of Bach's harpsichord arrangements of his violin concertos—and Mr. Hughes' edition for the modern piano is a graceful tribute of a present day musician to the great Master.

Finally, there is a new printing of J. S. Bach's Sonata No. 5, for violin and piano, for which Hugo Kortschak and Mr. Hughes have joined forces, editing, respectively, the violin part and the piano part. Here is another work that should be heard more frequently—but one might make the same remark regarding a great many of Bach's compositions.

* * *

Excellent Songs in Many Moods I cannot remember having reviewed anything by Mary Evelene Calbreath before, but it is a pleasure to call attention to her song, "My Love Rode By," for which Gertrude Ross wrote the gay little poem. It is a woman's song and it comes for high and low voice. The music is of more than usual merit and the song as a whole, is original and well made.

Cecil Forsyth's "Dreamland Children," in keys for high and medium voices, is from the same press (*Boston: Oliver Ditson Co.*). Music and words are couched in a sentimental vein that is a little old fashioned, but which makes a strong appeal to the hosts who find solace in such classics as "Silver Threads Among the Gold." The composer is also the author of the verses.

"The Little Road to Kerry," a new song by Charles Wakefield Cadman, has a smack of Irish about the music as well as the words. It has a simple, attractive little melody that is vocally effective, and one that does service for both verses. In the second verse Mr. Cadman injects variety through the simple device of putting the accompaniment up an octave, a procedure frequently employed by this composer. There are two keys.

Men will find Lily Strickland's "Song of the Afghan Exile" a vigorous and moderately effective number, for which there are high and low keys. Another Ditson print that deserves the attention of singers who are seeking exotic musical flavors is a collection of Mexican and Spanish songs, eleven in number, which have been issued separately, or in one book containing the eleven numbers. Charles Fonteyn Manney has added the accompaniments, and Frederick H. Martens has supplied English texts. Most of the songs are already somewhat familiar to American audiences, but Mr. Manney and Mr. Martens have considerably enhanced the originals here and there. The titles of the numbers are: "The Breeze," "Carmela," "Carnations," "Granadinas," "Grant Those Glances," "I'm off to Port," "Little Princess," "Marinela," "O Ask of the Stars Above You," "Little Star," and "O Cuba." Both the separate numbers and the volumes are put out for high and low voices.

"A Blackbird Singing," by Michael Head, (*New York: Boosey and Co., Inc.*), is a bright, flowing number that is particularly effective for sopranos, though it is also put out for low voices. "At Tankerton Inn," for which Howard Fisher wrote the music, is in the repertory of Reinhard Werrenrath and is essentially a man's song. It is singable and audiences would like it. Medium and low keys. "The Oblation," by Hubert S. Brown is a setting of a poem by Swinburne, with keys for low and medium voices. It is a smooth number for the voice, with a well made

accompaniment. Other songs from the same press are "Visions of the Night," by Roger Jalowicz; "Garden," by Harry R. Spier, both of a more popular, sentimental type; "The Joy of the Morning," by Samuel Mann, a simple little waltz song, and Frank H. Grey's "I Heard a Robin," a happy, fast-moving song dedicated to Gina Pinniera.

Richard Hageman's setting of Ernest Dowson's poem "Grief" (*New York: Carl Fischer, Inc.*) is another fine example of this composer's unusual ability as a song writer. His harmonies, particularly, are of the very essence of grief, and the voice part completes the picture. There are two keys. "Love," by Henry Halpern, is for a high voice. This Fischer publication has a poem by a sixteenth century writer, and the music is in keeping with the style of the text. Vocalists will immediately see its effectiveness as a number for their programs. The ascending and descending scale at the close is unexpected and happily conceived.

From the same press there are three songs by Francesco B. De Leone for medium voice. They are light love songs of a tuneful nature, for which Frederick H. Martens has supplied the poems. Their titles are "In a Twilit Apple Orchard," "Lovelight," and "Sweetheart."

For Potential Fiddlers In line with the present day idea of having the child play its way to knowledge instead of trying to force it to work and thereby risk killing its enthusiasm, Kemp Stillings has written a book entitled "The Giant Talks" published in the Educational Series (*Boston: Arthur P. Schmidt Co.*) that initiates the beginner on the violin into the mysteries of scales, and does it in a manner that makes an interesting story and game in the process.

Gail Ridgway Brown's "First Violin Books," also included in the Educational Series, might go hand in hand with the Giant. There are three books, each containing six pieces. The melodies of "In the City" are all on the open strings. "In the Country" makes use of the first and second fingers, and "At the Seashore" is confined to the first position.

SYDNEY DALTON

REVIEWS IN BRIEF

The following titles are among the latest numbers for two-part choruses and for school singing. Among the former there are: "Sleepy Time," by Laura Sedgwick Collins; "Dainty Little Buttercups," by Richard Kieserling; "Good Night," "Little Star," by Louis Adolphe Coerne; "You Can if You Think You Can," by E. S. Hosmer; "Song of Spain," by the same composer; an arrangement by Samuel Richards Gaines of Saint-Saëns' "The Swan," and an arrangement by Charles Fonteyn Manney of E. S. Hosmer's song "Mother" (*Boston: Oliver Ditson Co.*).

"Golden Hours," by Ernest Newton, and "Winter," by Walter Howe Jones (*Boston: Arthur P. Schmidt Co.*). "A Song of Youth," by Carol Johnstone Sharp, and Hallett Gilberté's "Song of the Canoe," arranged by N. Clifford Page (*New York: Carl Fischer, Inc.*).

"A Festive Song," by Joseph N. Moos, and "Chicago the Beautiful," by Edna Winifred Cunningham (*Chicago: Clayton F. Summy Co.*). Harold Rhodes' "Say Not," "The Struggle Naught Availed" (*London: H. F. W. Deane & Sons*) is a unison song for massed voices.

Novello's "Choral Songs for Schools" (*New York: H. W. Gray Co.*) contains ten numbers by British composers; Geoffrey Shaw, C. H. H. Parry, Granville Bantock, G. Rathbone, John Ireland, Ivor Atkins, Edward Elgar and Edward German.

These four-part numbers are for school choruses: "The Cheery Lights of Home," by George B. Nevin; "To Arms," by J. H. Maunder, arranged by N. Clifford Page; Mrs. M. H. Gulerian's "The House by the Side of the Road," arranged by Samuel Richards Gaines; S. Coleridge Taylor's "Viking Song," arranged by Mabel B. Swanson for soprano, alto and bass (*Boston: Oliver Ditson Co.*). "A Song for Graduation" is a seasonal number by Russell Snively Gilbert (*C. C. Birchard & Co.*). It is in four parts, as is Pauline Penn Russell's "Hie Away" (*Chicago: Clayton F. Summy Co.*).

"The Glenn Glee Club Book for Boys" (*Boston: Oliver Ditson Co.*) contains fifty choruses in four parts, edited by Mabelle Glenn and Virginia French. Section One consists of seventeen numbers, well varied and drawn from recognized composers. Section Two contains twenty-one Folk-Songs from eleven countries, and Section Three lists a dozen sacred pieces. The book is designed especially for boys in high school, making use of the unchanged, changing and changed voices. The quality of the music and the manner of its arrangement should recommend the collection to public school music teachers.

Keyboard Music Tablet and Students' Special Note-Book are recent music manuscript issues from the G. Schirmer press. The tablet has six staves, with a picture of the piano keyboard at the top and a space for memoranda at the left side. The Note-Book is bound in stiff paper, and has thirty-two pages, all right hand pages containing six staves, with pages ruled for memoranda on the opposite side.

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| Listen to the Mocking Bird..... | Alice Hawthorne | 15 |
| I Dream of Jeannie..... | Stephen C. Foster | 15 |
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| Cocaine Lili..... | Folksong | 15 |
| Frankie and Johnny..... | J. R. Thomas | 15 |
| 'Tis but a Little Faded Flower..... | O. P. Barrows | 15 |
| Swinging 'Neath the Apple Tree..... | | 15 |
| Camp Meetin' Song..... | H. S. Thompson | 12 |
| Cousin Jedediah..... | | 15 |
| He's Come Away..... | Southern Mountain Song | 15 |

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Cornell Summer School Ends Twentieth Successful Session



A. Y. Cornell, Vocal Instructor of New York, with the Members of His Summer School at Round Lake, N. Y.

THE six weeks session of the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., was concluded last month with gratifying results to teacher and students. This was Mr. Cornell's twentieth summer session for singers and teachers of singing and once more a large number of students from all parts of the country assembled to combine study and recreation under his guidance in the summer period.

Five recitals were given in the Round Lake Auditorium by the members of the summer school with Charles Gilbert Spross at the piano. These took place on July 5, 12, 19, 26 and 31. In these concerts not only did the singers appear in songs by American and foreign composers, but also in opera arias by Saint-Saëns, Mozart, Puccini, Gounod, Verdi, Thomas, Tchaikovsky, Donizetti, Rossini and Wagner, and in ensembles from "Faust," "Cavalleria Rusticana" and "Rigoletto."

The singers included Katherine Wilson, Naomi Isabella Pratt, Mary Hennessy, John G. Smith, Jr., Florence McDermott, Katherine Hutton, Rose Jampaglia, Mary Sheets, Chester Gilligan, Elizabeth Steel, Anna Bohannan, Ann Person, Carroll Godwin, Ethel Pyne, Mary Griscom and Ethel Clark, James Gethins, Myrtle Taylor, Prudence Lang-

lois, Gertrude Barthel, Adolph Klein, Roland Black, Miriam Fishel, William Hawthorne Carr, Jr., Evelyn White, Helen Lewis, Annie Sue Sheets, John G. Smyth, Jr., John M. Watson, George Harvey, Arthur Frey, Verna Osborne, John M. Watson, Maxine Watson, Irene Bourk, Mardi Kennedy, Helen Lauhon, Rose des Rosiers and the Capitol City

Quartet, the Misses Hans and Carey and Messrs. Hamblet and Gilligan.

In the final program Herman Weihe, violinist, played works by Chaminade, Brahms and Lehar-Kreisler and Charles Gilbert Spross was a favored soloist in his own Prelude in B Minor and works by Chaminade and Moszkowski, winning prolonged applause.

Luella Melius to Sing "Queen of the Night"

Luella Melius, coloratura soprano, will make her first appearance with the Philadelphia Civic Opera Company on Feb. 13, singing the rôle of the *Queen of the Night* in "The Magic Flute." Three days later, on Feb. 16, Mme. Melius will give her New York recital in the Town Hall. On Feb. 26, with her concert pianist and flutist, Mme. Melius will appear on the Community Concerts Course in Auburn, N. Y.

Ocean Liners Bring Musicians from Abroad and Take Others Back

The *Leviathan*, which arrived in New York on Sept. 2, had aboard Gina Pinneira, American dramatic soprano, who returned to prepare for her appearance at the Worcester Festival. On the *Ile de France* which docked the following day, were Giacomo Lauri-Volpi, tenor, and Giuseppe De Luca, baritone, both of the Metropolitan, and Hope Hampton who recently appeared at the Opéra Comique in Paris. On its return trip, on Sept. 6, the *Ile de France* took Lucrezia Bori of the Metropolitan, and Clara Rabinowitsch, pianist, who will tour in France and Holland. Mme. Schumann Heink arrived on the *Deutschland* on Sept. 8.

Charles Naegele, pianist, who spent the summer at Antibes on the French Riviera, will give his first New York recital in three years, in Carnegie Hall on Jan. 7.

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Mme. Liszniewska Takes Large Class to Europe



Mme. Margaret Melville Liszniewska with Her European Class about to Sail on the Adriatic

Barnett Photo

CINCINNATI, OHIO, Sept. 1.—Margaret Melville Liszniewska sailed on the Adriatic last month, with a group of eleven students from the Cincinnati Conservatory of Music for a year of study and travel in Europe. Mme. Liszniewska, who is a member of the Artist Faculty of the Cincinnati Conservatory of Music, is conducting this extension piano course for the benefit of this group of former students who want the advantages of European travel but do not wish to break into their musical studies. Mme. Liszniewska, who is well known in the concert

field throughout Europe as well as in America will be heard in concert during her stay abroad. The students in the picture include left to right, seated; Dorothy Nelson, Selma Davidson, Marian Shumate, Mme. Liszniew-

ska, Alicia Hardtner, Ruth and Ethel Spencer. Those standing are: Jocelyn Liszniewska, Johanna May Rosenhaupt, Harriet Palmer, Florence Tracy and Lu Dean Rogers. Ten different states are represented in this group.

Dorothy Asel Sings in Jefferson City College Auditorium

JEFFERSON CITY, Mo., Sept. 1.—One of the most successful musical events of the summer was the recital given by Dorothy Asel, soprano, in the Junior College Auditorium, accompanied by Irene Slate, who was also heard in piano solos. Miss Asel was applauded in arias from "Traviata" and Debussy's "The Prodigal Son," besides song groups in French, German and English. A quartet of violins played by Lucille Pelta, Grace Walsh, Mrs. W. W. Bratton and Mrs. Helen Johnson and accompanied by Mrs. Homer Talbot, contributed an arrangement of the Andante from Tchaikovsky's Fifth Symphony.

Katharine Gorin Plays for Institute of Politics

Katharine Gorin gave a recital in Williamstown, Mass., last month for the Institute of Politics. Her fall season will begin on Oct. 20, when she will play in Cornwall, N. Y., at the Storm King School. Other early dates will be recitals in Worcester, at the Woman's Club, on Oct. 23, and in Natick, Mass., at the Walnut Hill School, on Oct. 26.

Prokofieff Engaged for Three Appearances with Chicago Symphony

Serge Prokofieff, composer-conductor-pianist, has been engaged for three appearances with the Chicago Symphony, on Feb. 25 and 28, and March 1, 1930. Mr. Prokofieff will play his own Piano Concerto No. 2, under the baton of Frederick Stock, conductor of the orchestra, and will also appear as composer-conductor in works of his own composition.

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UNPUBLISHED STANZAS OF BALLAD DISCOVERED

Manuscript of "Home, Sweet Home," with Two Added Verses, Given to Congressional Library

WASHINGTON, Sept. 8.—A manuscript of "Home, Sweet Home" in the handwriting of the author, John Howard Payne, including stanzas never printed, has been deposited in the Library of Congress by the commercial secretary of the British Embassy here, Leander McCormick-Goodhart. The manuscript is dated London, Sept. 19, 1829. It will be placed in a conspicuous place in the Hall of Manuscripts.

The added verses read:

To us, in despite of the absence of years,
How sweet the remembrance of home still appears;
From allurements abroad which but flatter the eye
The unsatisfied heart turns and says with a sigh—

Home, home, sweet, sweet home!
There's no place like home,
There's no place like home!

Your exile is blest with all fate can bestow,
But mine has been chequered with many a woe;
Yet though different our fortunes, our thoughts are the same,
And both as we dream of Columbia exclaim—

Home, home, sweet, sweet home!
There's no place like home,
There's no place like home!

The lady to whom this significant addition to the song was addressed was Mrs. Joshua Bates, wife of a London banker, but a native of Massachusetts. This explains the contrast so feelingly drawn in the final stanza between the prosperous exile of Mrs. Bates and the vicissitudes that marked the life of Payne since he left America in 1813.

Myra Hess Active in Europe Before Sailing for American Tour

Myra Hess, the noted pianist, has begun her European tour for this season. She appeared at the Worcester Festival on Sept. 12 and 13 and plays at Malvern on Sept. 27. A London recital at the Queen's Hall is booked for Oct. 5, followed by an appearance at Seaford on the 6th. London hears her again in the "Wednesday Evening Concerts" series at Wigmore Hall on Oct. 9. She will then go to the Continent, appearing in Rotterdam on the 18th, at Zeist the following day, at Amsterdam in a joint concert with Yelly d'Aranyi on the 22nd, at Nijwegen on the 24th, at The Hague on the 26th and in a second concert in Amsterdam on the 28th.

Compinsky Trio Booked for Three New York Concerts

The Compinsky Trio will give a series of three concerts in New York this coming season, appearing on Nov. 20 and March 26 in the Town Hall and on Jan. 29 in Carnegie Hall. Special programs are being arranged.

Pinnella Engaged for Youngstown

The Monday Musical Club, of Youngstown, Ohio, will present Gina Pinnella in recital in that city on Oct. 21. This appearance for the soprano will come between her appearances at the festival in Worcester, Mass., and as soloist with the Minneapolis Symphony.

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BALDWIN PIANO

Summer Camp Gives Musical Boys and Girls Practical Ensemble Training

Youngsters from Forty-two States Play in Orchestra and Band in Sylvan Setting Provided by Willis Pennington of Detroit, at Interlochen, Mich.

A SUMMER camp for music, in which boys and girls are given training in orchestra and band playing, has concluded its second year in Interlochen, Mich., a wooded spot close to Traverse City. Undertaken by the National High School Orchestra and Band Camp, and supervised by Joseph E. Maddy, head of the public school music department of the University of Michigan, the camp has enlisted the aid of such musicians as Carl Busch, Howard Hanson, Albert Stoessel, Leo Sowerby, John Erskine, and Edgar Stillman-Kelly.

The membership numbers 250 boys and girls from forty-two states. A symphony orchestra of 150 players has been organized; there is a band of 90 skilled instrumentalists, and a chorus of sixty well trained voices. The term of study and rehearsal is eight weeks, and about half of the students have expressed their intention of becoming professional musicians, many of them instructors and supervisors.

Plan Developed by Mr. Maddy

The camp is the outgrowth of an idea nurtured by Mr. Maddy since 1922. In that year he developed the High School Orchestra of Richmond, Ind., into an organization that won high praise in a performance before the national conference of school music supervisors in Nashville. Two years later an orchestra was formed of the best players in high school orchestras throughout the state of Indiana.

Other states followed in the plan of awakening a greater interest in music by forming state high school orchestras, leading to the organization in 1926, of a National High School Orchestra which has appeared in Detroit, Dallas and Chicago and on international broadcasting programs.

The necessity for continuous rehearsals and concentrated study had its logical outcome in the plan of a summer camp at which work could be continued without interruption. Thaddeus P. Giddings, supervisor of music in Minneapolis, proved an enthusiastic aide to Mr. Maddy. Acres of beautiful pine woods at Interlochen, Mich., were provided by Willis Pennington of Detroit, the property to become the legal possession of the National High School Orchestra Camp Association after five years' use. Buildings and equipment valued at \$50,000 have been donated by interested individuals.

Separate Camps for Boys and Girls

Two camps are run as separate units for boys and girls, with a staff of 20 counsellors, a faculty of 30 and nurses and physicians. The students are housed in roomy cottages, and there are bathing beaches, a school house where instruction is regularly given, an infirmary, and a guest house for relatives of the children.

The cost of eight weeks' instruction and living expenses is \$300. The personnel is selected from among those recommended by teachers and music supervisors for musical ability and character. Many students have been financed by local chambers of commerce, civic organizations or their own

schools, and a number of scholarships have been contributed.

Seven hours a day are spent in study and practise, but there is plenty of time left for athletics, swimming and social activity. There are classes in art, handicraft and dramatics; and a camp paper, *The Scherzo*, is published by the students. A band concert is given Saturday afternoons in the Interlochen Bowl, and a symphony concert in the evening.

Plans for next year provide for a maximum membership of 300, and first-year school students will be preferred for admission, owing to the desirability of securing more than one year's attendance. The purpose of the organization is to direct the children to become well-trained, musically intelligent amateurs, to whom music will always be a real interest.

CARNEGIE HALL ORGAN TO BE OPENED NOV. 4

Event to Mark Beginning of New Era for Famous Auditorium—Pietro A. Yon to Play

The dedication concert which is to mark the official installation of Carnegie Hall's new organ—and incidentally to celebrate the beginning of a new era for the Hall—has been postponed from Sept. 30 to Monday evening, Nov. 4. Walter C. Herrod, manager of Carnegie Hall, explained that the decision to make the concert one of the outstanding social and civic events of the season was responsible for the change in date.

Robert E. Simon, owner of Carnegie Hall, returned from Europe Sept. 17, to find the interior of the hall completely redecorated. The dedication concert will be in the nature of a public avowal on the part of the management of the building's continued existence. Details of the concert are being planned by an honorary committee, headed by Mayor James J. Walker, as honorary chairman; Robert E. Simon as active chairman, and a group of well-known artists and patrons of art as co-sponsors.

Pietro A. Yon, concert organist and composer, organist of St. Patrick's Cathedral and Honorary Organist of the Vatican, Rome, has been chosen as the organ soloist for the dedication program. Mr. Yon was designer of the tonal scheme of the new organ, which was built by George Kilgen & Sons of St. Louis.

Yelli D'Aranyi on European Tour

Yelli d'Aranyi, violinist, made an early start this month on her European concert tour, according to an announcement of her manager, Annie Friedberg, opening the season at Queen's Hall, London, as soloist with the orchestra conducted by Sir Henry Wood. Her dates include an appearance in the Mendelssohn Concerto in Ostend on Sept. 19, and a return engagement at Queen's Hall on Sept. 26, when she will play the Vaughn Williams Concerto under the composer's baton. She will then make a short tour of Scotland.

Arthur Judson Philips in New York Studios After Lengthy Holiday



Arthur Judson Philips, New York Teacher of Singing and Choral Conductor

Following an extended summer holiday spent in the Berkshires, Arthur Judson Philips has returned to New York and has already begun his season's teaching at his Carnegie Hall studios, where he has a heavy enrollment.

A number of his professional pupils are again distinguishing themselves. Among them are J. Harold Murray, baritone, formerly of the "Rio Rita" company, who has been engaged to make singing pictures for Paramount, and Frank Ross, tenor, who has signed a three-year contract for singing pictures with the same company. Arthur Lang, baritone, late of the Roxy "gang," has been engaged by Warner Brothers, to make pictures in Hollywood. Mr. Philips has also placed Audrey Dale, soprano, in the cast of "The Little Show" replacing Bettina Hall.

The Advertising Club Singers of the Advertising Club, New York, of which Mr. Philips is conductor, will be presented by him late in November in a society minstrel show, seventy-five men strong, at the Hotel Pennsylvania Roof. Rehearsals for this event are already under way.

Rhys-Rees Morgan to Return to New York Recital Platform

Rhys-Rees Morgan, tenor, who has not been heard in New York for several seasons during which he has been singing in concert and opera throughout the country, will make his re-entry to the New York concert field in a concert in Carnegie Hall on the evening of Oct. 1. Mr. Morgan will feature a cycle of Welsh songs by Dr. Daniel Protheroe as well as operatic arias and lieder. He will be assisted by Samuel Harwill, pianist, who will play Mr. Morgan's accompaniments and will also be heard in several of his own compositions.

Philadelphia Civic Opera Engages Elsa Alsen for "Brünnhilde"

Elsa Alsen has been engaged by the Philadelphia Civic Opera Company for the rôle of Brünnhilde in "Siegfried," to be given Jan. 9. The noted soprano is now on the Pacific Coast, where she has continued her activities throughout the summer, singing at the Hollywood Bowl and the Seattle Stadium.

PHILADELPHIANS RETURN

Musicians from Quaker City Back from Vacations Resume Activities

PHILADELPHIA, Sept. 8.—The routes of important personalities in the musical world of the Quaker City are already converging on the home town. Leopold Stokowski was among the early arrivals, enthusiastic for his eighteenth season at the head of the Philadelphia Orchestra. Mrs. Henry M. Tracy, president of the Civic Opera Company, is expected shortly after a tour of European operatic centers in search of fresh talent and novelties. Alexander Smallens, musical director of the company, has returned after a summer in Europe during which he conducted at Carlsbad and other places.

Mrs. Houston Dunn, former president, and Mrs. Edith Corson, artistic director of the Pennsylvania Grand Opera Company, have been in Europe in connection with operatic matters.

Mr. and Mrs. William C. Hammer, of the Philadelphia Grand Opera, who spent part of the summer at the Penllyn country estate of Mrs. Joseph Leidy, president of the company, are already back in harness. Henri Elkan, chorus master of the company, has returned from Europe and is rehearsing his forces.

Fabien Sevitzky, conductor of the Philadelphia Chamber String Sinfonia, who has been conducting opera and symphony performances in Warsaw and other centers, will return shortly. Members of the Philadelphia Orchestra are coming back for rehearsals for the thirtieth season.

W. R. M.

Adolfo Betti, First Violin of Flonzaleys' to Teach in New York

Adolfo Betti, noted violinist, has spent the summer in his native Italy and sails on the *Statendam* from Boulogne on Sept. 27, arriving in New York on Oct. 5. He will devote his time this season to teaching a limited number of violin pupils in New York, making his headquarters at the Hotel Ansonia. Mr. Betti is known internationally as first violinist of the famed Flonzaley Quartet, which concluded its public activity last May after its career of twenty-five years on the concert platform. He is an authority on his instrument, the violin, as well as on chamber music in all its branches.

Frank Sheridan to Appear at Beethoven Festival in Vienna

Frank Sheridan, pianist, has accepted an invitation to play the "Emperor" Concerto of Beethoven at the Beethoven Festival to be held in Vienna early next month. Mr. Sheridan has already sailed for Europe, and while there, will fill twenty engagements, including one with the Dresden Philharmonic. He will return to this country the middle of December and will make his first New York appearance of the season in Carnegie Hall on the evening of Jan. 13.

Eustace Horodyski to Make New York Début

Eustace Horodyski, pianist, who has been living in Paris for a number of years, but who will make his American début in recital in Carnegie Hall on the evening of Oct. 2, is a pupil of Ignaz Friedman. His first lessons were with his mother who was a pupil by Karl Mikuli who studied with Chopin. Mr. Horodyski later studied with Egon Petri, a pupil of Busoni.

London Hails Goossens' Biblical Opera, "Judith"



"JUDITH" RELEASES "ACHIOR" IN GOOSSENS OPERA

Scene in Goossens' One-Act Opera, "Judith" With Libretto From the Apocrypha, by Arnold Bennett Which Was Given at Covent Garden This Summer. Left to Right: Gota Ljundborg in Title Role; Dennis Noble as "Achior" and Gladys Palmer as "Haggith"

EUGENE GOOSSENS' new one-act opera, "Judith," with a libretto by Arnold Bennett, was performed for the first time at Covent Garden, London, on June 25, with the composer conducting. Produced by Charles Moor, it is many years since the opera company has indulged in a native work sung in English, and the opera attracted a brilliant audience and much favorable comment.

Mr. Bennett's libretto is a prose version, in very singable English, of the well-known Biblical story, which incidentally, has been set to music before. Mr. Goossens' version is very modern in character, the orchestration, which is brilliantly done, carrying the main burden of the story, the voice parts being mainly declamatory. The music rises to almost lyric beauty at times however, and is voluptuous and oriental in the dancing scene.

The opera is short, and has one stage setting. The story has just the one theme, Judith arriving before the tent of Holofernes, captivating him and finally beheading him. It rushes headlong to a conclusion without a pause. There is no chorus, the few attendants seen on the stage besides the principal characters having no voice parts. The Russian Ballet furnished the dancing, and completed the evening's program at the close of the opera.

The cast was as follows: Judith, Gota Ljundborg; Haggith, her servant, Gladys Palmer; Holofernes, Arthur Fear; Bagoas, Walter Widdop; Achior, Dennis Noble. The whole performance

went off very well, the singing was excellent, the acting good on the whole, though Miss Ljundborg tended to over-emphasize her gestures, and she also labored under the difficulty of singing in a foreign language, so that one could understand not more than half of her words. However, she made a very lovely Judith and her voice was adequate to the very difficult music she had to sing. The men's voices were excellent, Arthur Fear as Holofernes making a specially good impression. The part of Achior was a small one. Mr. Noble made the most of it, singing the preliminary announcement before the rising of the curtain, which proved rather startling and impressive. The orchestra under Mr. Goossens' energetic and expert baton played exceedingly well.

The stage setting was effective. Holofernes' tent on the left, a gorgeous red affair with draperies, steps and cushions. On the right was an arid hill, characteristic of that dry country, with a well in the foreground, and a small tree to which Achior is tied when the curtain rises. The costuming was of course, oriental in character, and colorful.

It is rumored that Mr. Goossens wrote the opera for Miss Ljundborg and that it has been waiting for seven years for a producer. As the chief emphasis in the story seems to lie in Judith's beauty, Miss Ljundborg was well chosen to create the part. It seems a pity to the reviewer that a more modern theme could not have been taken. Even Charlotte Corday

in the French revolution would have been an improvement, in that the greater complexity of character and historical environment would have better suited the ultra-modern music and treatment. However it was interesting, in spite of its shortcomings, and it is to be hoped that it will have an American production. Many of Mr. Goossens' American friends were in the audience, and he and the singers were very cordially greeted.

MARY ERTZ WILL.

Copland to Lecture at New School for Social Research

Dr. Alvin Johnson, director of the New School for Social Research, announces a course of twelve lectures on "The Forms of Modern Music" with illustrations at the piano, to be given Friday evenings by Aaron Copland at the School, beginning early in the fall. Mr. Copland's lectures, it is stated, will be given with the intention of plotting main currents of modern tendencies in modern music rather than of concentrating upon works of primary importance.

Harold Bauer to Play at Festival

Harold Bauer has been engaged for the Festival of Chamber-Music, held in Washington, at the Library of Congress. At the opening concert on Oct. 7, he will play, in collaboration with Arthur Loesser, the Beethoven Grand Fugue in B Flat, Op. 134, for two pianos, and on Oct. 9, will be heard in the Bloch Sonata for violin and piano.

Paul Althouse Goes to Europe to Sing in Opera and Concert

Paul Althouse, tenor formerly of the Metropolitan sailed for Europe on Aug. 27, on the *America*. Mr. Althouse went directly to Berlin to start a tour of Germany and other European countries. He will make both concert and operatic appearances. He is scheduled to return on the *Bremen*, on Nov. 6, arriving in New York just in time to start his season's American concert tour from coast to coast. His first appearance will be as soloist with the Society of the Friends of Music on Nov. 17, in Mecca Auditorium. Other important New York engagements include an appearance as soloist with the New York Oratorio Society on Dec. 27, two more performances with the Society of the Friends of Music on Jan. 5 and 12, and as soloist with the Haarlem Philharmonic at the Hotel Astor on Feb. 20.

Nevada Van der Veer Coaching Operatic Roles in Germany

Nevada Van der Veer, contralto, after fulfilling engagements at the Lewisohn Stadium, New York; with the Cincinnati Zoo Opera Company, and at Buzzard's Bay, Mass., sailed for Europe on the *America*. Mme. Van der Veer went directly to Berlin to begin a concert tour. Her second Berlin appearance in the German capital is scheduled for Sept. 24, in the Bachsaal. While in Berlin, Mme. Van der Veer will coach the roles of Erda in "Siegfried" and Waltraute in "Götterdämmerung" both of which she will sing in January with the Philadelphia Civic Opera Company. She will also prepare songs in German for her recital programs. The contralto's first New York appearance this season will be in "The Messiah" with the New York Oratorio Society in Carnegie Hall on Dec. 27.

Grace Cornell Preparing New Dances Abroad for American Tour

Grace Cornell, American dancer, who has been spending the summer in Germany in further study and creation of a series of new dances for her coming programs, will travel through the Schwarzwald and Rhine country to gather atmosphere for an intricate dance number upon which she is working. She will visit Frankfort, Triberg, Feldberg, Baden-Baden, Heidelberg, up the Rhine to Köln and back to Berlin. Julia Chandler, who sponsored Miss Cornell's first American appearances last year, left recently for Berlin to complete arrangements for a series of European engagements for Miss Cornell, and will present her for an extended tour throughout America.

Arthur Shattuck and Alfredo San Malo to Give Joint Recitals

Arthur Shattuck, pianist, and Alfredo San Malo, violinist, will give several joint recitals, their programs consisting of Bach compositions for piano and violin, as well as sonatas. Among the latter there will be a newly discovered Bach Sonata in G, which was played for the first time at the Bach Festival in Leipzig in June. Concerts will be given in New York, Boston, Chicago, Milwaukee and other cities. At present both artists are concertizing in Europe and will return to America early in January. Mr. Shattuck is also booked for a series of college and club recitals of piano music by old masters.

MORE MEN STUDENTS AT EASTMAN SCHOOL

Registration Shows Steady Increase
of Masculine Interest in
Music Courses

ROCHESTER, N. Y., Sept. 8.—Registration of collegiate students in the Eastman School of Music for the entering class is practically completed and Secretary A. H. Larson reports the class filled to the number which the University of Rochester sets for Eastman School collegiate entrants. A few applications remain to be passed upon by Dr. Howard Hanson, director of the school.

The percentage of students from New York is this year slightly over forty; the rest of the class comes from twenty-six states, from Canada, British Columbia, Cuba and the Panama Canal zone. Another fact noted is that this year, thirty per cent of the entering class are men. In public school music courses also the number of men increases, particularly in courses preparing for professional work as music supervisors. The students of the opera department now number approximately thirty from all sections of the country.

The Eastman School is becoming more completely a university school; this year but six per cent of the entering class choose certificate courses, the remaining ninety-four per cent registering for four year courses leading to the degree Bachelor of Music or the extended course leading to the degree Master of Music.

Rosabelle De Long Stricken With Appendicitis

What was to have been the début recital in New York of Rosabelle De Long, soprano, has been postponed to November. The recital was scheduled for Sunday evening Oct. 13, in the Guild Theatre. Miss De Long recently underwent an operation for appendicitis and although her condition is said to be serious, physicians are of the opinion that she will recover.

Y. M. H. A. Orchestra Invites New Members

The Y. M. H. A. Symphony Orchestra, which is under the leadership of A. W. Binder, will receive new applicants on Wednesday evening, Sept. 25, at 31 W. 110th Street, at 7.30 p. m. The Y. M. H. A. Symphony Orchestra aims to prepare serious instrumentalists for professional careers. Many former members of the orchestra now occupy important chairs in leading symphonic organizations.

Manhattan Symphony to Open Season on Oct. 20

Charles K. Davis, secretary and manager of the Manhattan Symphony Orchestra announces that this organization, composed of one hundred musicians, will inaugurate its season of popular priced concerts on Sunday evening, Oct. 20, 1929, in the Mecca Temple under Henry Hadley's baton.

Emma Otero, Cuban Soprano, To Make Début Next Month

Emma Otero, Cuban coloratura soprano, will make her New York début in recital in Carnegie Hall on Oct. 14, assisted by Frank La Forge at the piano, and Arthur Lora, flautist, playing obbligatos.

Patricia MacDonald Features Songs in Costume of Danube and Vistula



Patricia MacDonald as a Rumanian Goose Girl

Patricia MacDonald, who specializes in programs of folksongs of the little-known parts of Europe bordering on the Danube and Vistula, given in costumes of the various countries and provinces of which the songs are native, is starting shortly for a coast-to-coast tour. Miss MacDonald has spent several years since the war living in these out-of-the-way places collecting and arranging the songs, familiarizing herself with the various dialects, customs and even movements and gestures of the people so that her costumes and action with which she enhances the

natural interest in her songs, are absolutely accurate in every detail.

A peculiarly individual feature is the fact that instead of making explanations between her numbers, Miss MacDonald links them together and makes them intelligible by the enactment of little monologues especially designed to fit each number. Catharine Bamman, Miss MacDonald's manager, who has long been a leader in concert novelties, declares that Miss MacDonald's recitals are among the most original she has ever offered to the American public.

ELSA WIEBER MAKES OPERA DEBUT ABROAD

Little Theatre Opera Company Soprano Sings "Pamina" in Dresden Under Busch's Batón

Elsa Wieber, soprano, who made her first appearance in opera two seasons ago in New York with the Little Theatre Opera Company as *Mrs. Ford* in Nicolai's "The Merry Wives of Windsor," under the baton of William Reddick, recently made her European début as *Pamina* in "The Magic Flute" at the Dresden Opera House with Fritz Busch.

Miss Wieber, who is a native of Spokane, Wash., will be heard later in the season as *Adele* in Johann Strauss' "Die Fledermaus," which part she sang in New York last winter, and will also sing *Sophie* in "Rosenkavalier," *Mimi* in *Bohème*, and the title rôle in *Mme. Butterfly*.

Fine Arts Opera Company to Present Tchaikovsky's "Pique Dame"

Francis P. Loubet, general manager of the Fine Arts Opera Company, has announced the opening of the company's season at the Manhattan Opera House in Tchaikovsky's "Pique Dame," on the evening of Sept. 21. The work will be given in Russian, and an exceptionally fine cast has been chosen. Jacques Samossoud, former conductor of the National Opera Company, Washington, D. C., and "The King's Henchman" company, will make his first New York appearance. Artists engaged for this performance are: Mmes. Lissetska and Criona, sopranos; Sabloukova, mezzo-soprano; Mietshik, contralto; and Messrs. Criona, tenor; Ivanzoff, Dubinsky, baritones.

Goldman Band Concerts End Twelfth Season

The Goldman Band Concerts, which are given nightly during the summer on the Mall in Central Park or on the Campus of New York University, and which are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, came to an end on Aug. 18, before a record crowd. This is the twelfth season that Edwin Franko Goldman has continued throughout the entire season with the same organization, thus establishing what is said to be a record.

Farwell Compositions To Be Given

Arthur Farwell, well known American composer, who has been connected since 1927 with Michigan State College at East Lansing, Mich., as head of the composition and theory department, has been visiting in New York in recent weeks, renewing many friendships with composers and writers. Mr. Farwell has completed a number of imposing symphonic compositions in the last few years, several of which will be performed by prominent orchestras this season. Among them are his suite, "The Gods of the Mountain," after the Dunstan play of that name.

Dunkley Returns to New Orleans

NEW ORLEANS, LA., Sept. 5.—After an absence of almost fourteen years, Ferdinand Dunkley, organist and choir director, has returned to New Orleans to become organist at Temple Sinai and to assume the chair of psychological voice culture at the New Orleans Conservatory of Music and Dramatic Art. During his previous stay Mr. Dunkley was associated with St. Paul's Cathedral and the Manual Training School. W. S.

CAPE COD CHORAL CONCERT

Mme. Attwood and Alessandro Alberini Soloists with Crist's Forces

HYANNIS, MASS., Sept. 8.—The sixth concert of the Cape Cod Choral society, Bainbridge Crist, conductor, was given in the Hyannis Theatre on Sept. 1, with Martha Attwood, soprano, and Alessandro Alberini, baritone, as soloists. Miss Attwood scored a success in Mr. Crist's "Chinese Mother Goose Rhymes," sung "by request" and in his song "Butterflies," which is dedicated to her, and later gave a fine rendition of the aria "Vissi d'arte" from "Tosca." Mr. Alberini joined her in the duet from "Cavalleria Rusticana," revealing a voice of unusual beauty and dramatic fire. He also scored in "Zaza, piccola zingara" from "Zaza."

Under Mr. Crist's baton the chorus sang excellently music by Mascagni, Borodine, Moussorgsky and the finale from "Meistersinger." The incidental solos in these works were sung by Mrs. Charles Scudder, soprano, and Frederic Scudder, baritone. The accompanists were Olive La Rose Krebs for Miss Attwood and Mr. Alberini and Joy Paxton Wilbur for the chorus.

Maier and Pattison to Play American Works in Two-Piano Programs

The duo pianists, Guy Maier and Lee Pattison, will offer this season programs including several new two-piano compositions and arrangements. Among them is a new work by Lee Pattison entitled "Heroical Fountains," also a Scherzo for two pianos by Daniel Gregory Mason, "The Little Faun," by Powell Weaver, and an arrangement of Mozart's "Magic Flute" Overture by Busoni. They will also play a brilliant arrangement of Schubert's "Erl King," by Dalies Frantz, whose "Turkey in the Straw" they have been playing with success these last seasons. In addition to the joint concerts he will give with Mr. Pattison, Guy Maier will appear in a large number of his "Young People's" concerts. The first will be given in Boston on Oct. 19.

Elsa Lehman to Tour in Southern Songs

Elsa Lehman, who sings old songs of the South, has been at the Hotel Nassauer Hof, Wiesbaden, and is returning to the United States on the Milwaukee on Sept. 16, to begin her concert season under the management of Charles I. Reid in New York. Mme. Lehman has sung these for many years, having come from an old Southern family which owned plantations long before the Civil War. She began her musical career as a child, singing with and imitating the negro servants of the family.

Dorothy Gordon to Be Heard in New York Before English Tour

Dorothy Gordon, who specializes in programs of songs for children, will give three recitals this winter in the Town Hall before returning to England for an extensive tour. Miss Gordon's appearances in London last spring excited much favorable comment, and she will again be heard in the British capital.

Dates for Robert Goldsand

Already booked for Southern and mid-Western tours, Robert Goldsand, Viennese pianist, who returns to this country in January, will play in Wilmington, N. C., on the Community Concert Course on Jan. 10. Recent engagements for this pianist include Enid, Okla., Waco, Tex., Ada, Okla., Oklahoma City, Okla., and Fort Smith, Ark.

Picturesque Methods Assist in Teaching Difficult Youngsters

By Mrs. George N. Kramer

If you have ever tried to worry an unwilling child, who had no natural inclination, apparently, toward music, through a course because it was the will of its parents, you clearly understand the problem. But a solution! There is the rub.

For years, I taught young children the rudiments of the piano and during that time I came to the conclusion that the teacher must know her pupils even better than she does her music. I also discovered that the young male is the hardest to handle because he is, as a rule, less interested in the piano than he is in—well, other things. I have agonized with him day after day, only to see him slide from the bench at the end of the half-hour period and, like an escaped convict, scamper from the room, free until captured again for the next ordeal.

I tried the best recognized methods and employed various known devices, but with no results. It has always been my firm belief that in every human breast there is a latent appreciation of music, waiting development. But that development must begin with an active interest on the part of the child, for interest leads to appreciation, the very soul of music. The question, then, was how to awaken interest.

Individual Characteristics Studied

After contemplating the problem seriously for some time I developed a plan which has worked splendidly. Since that time I have had little trouble in cultivating a love for music in my small charges, or at any rate arousing a lively attention in the subject.

I began by ignoring for the time systems and methods and by studying human nature. In doing this I came to the realization of the fact that each child required a distinct treatment, and I organized my campaign for each accordingly. I studied the character and disposition of each unwilling pupil separately and worked out my courses as they applied to each individual case. However, I followed the same principles until I struck a responsive chord in the child's nature, after which it was merely a matter of adaptation.

After a number of uninteresting lessons, during which it was evident that we were making no progress, I would turn the regular lesson period into a friendly visit. I would begin by questioning the child in a chatty, conversational manner upon various topics until I could fairly gauge his likes and dislikes.

A Bit of Psychology

Now, children have hobbies and ambitions as well as grown-ups. Therefore, I first tried to learn what each one's hobby was. Sometimes this required some coaxing on my part, but generally they talked quite freely, especially when the dreaded music lesson was threatening; for talking about one's hobby was at all events more pleasant than learning scales. Sometimes, I would take them for a walk, which seemed to relieve their spirits and I was able to find out almost whatever I desired.

Having learned what I could about the individual hobby and preferences, I would take an apparent personal

interest in it myself and tactfully I would draw parallels between what we might be talking about and musical exercises. For instance, there is scarcely a hobby which cannot be paralleled with perseverance, which is as essential to the child's training, as patience with the many difficulties that occur during music lessons.

By the time the child came for the next lesson, my plans were definite. I turned the information I had gathered to good advantage and the allotted half hour would pass very rapidly. It was an odd mixture of hobby and music exercise, but we were getting somewhere.

I remember one example in which a little boy was very enthusiastic with regard to the Boy Scout movement. He wanted to be a scout; more than that, his ambition was to become a scout captain. If I talked boy scouts he was on the alert, eyes twinkling and bubbling over with enthusiasm; but as soon as I began talking music, the light died from his face and he was a dullard.

A Solution

One day I suggested how he might begin training so that some day he would become a scout captain. I told him what the qualifications of a good scout were; how he must overcome difficulties, how he must master situations, how he must prove himself before he could expect to lead others. Then I gave as an illustration his music lessons.

Suddenly, as if inspired, I said to him: "I have it, Donald. Today we will begin. I have a plan by which you practice by your training for a scout—a scout captain, being leader of a regiment of music notes. In this regiment, there will be two companies: one the treble clef company, and the other the base clef company. Now, these companies are not exactly like scout troops. There are only nine members in each company. Here they are! Let's line them up. Treble staff, attention!

| | | | | | |
|-----------------------|---|---|---|---|---|
| Lines are number..... | 1 | 2 | 3 | 4 | 5 |
| Their names are..... | E | G | B | D | F |
| Spaces are..... | 1 | 2 | 3 | 4 | |
| Their names are..... | F | A | C | E | G |

Bass staff, attention!

| | | | | | |
|-----------------------|---|---|---|---|---|
| Lines are number..... | 1 | 2 | 3 | 4 | 5 |
| Their names are..... | G | B | D | F | A |
| and spaces are..... | 1 | 2 | 3 | 4 | |
| Their names are..... | A | C | E | G | |

"Now, Donald, I place you in command and I'm going to ask you to drill your men of both companies. If you are a good captain, you will train them; if you are not a good music captain, you will never be a good scout captain. Remember, these music men are hard to train, so you can't afford to be careless or easy with them."

"I am the general of this army and I'm going to hold you responsible for these two companies. I want you to call the roll every morning and every evening on the piano. I want every man in his right place. Make them count off and if every one isn't in his place, start all over again. Then drill them in the formations I have marked out for you and see that they get back into place again. Next Tuesday, I want you to come here and report to me. Salute!"

Donald marched off like a man. He didn't slide from the bench and sidle

out of the room. When he returned the following Tuesday, he greeted me with, "The captain trained his men all right. They are doing fine."

"Now, we will see," I answered. "The general of this army will review your men. He will see how well Captain Donald has trained his men."

Donald saluted and climbed upon the bench. To say I was pleased is stating it too mildly, for Donald put every music soldier in his right place. He also seemed to enjoy doing it. Although I commended him for the work, I did not praise him too highly.

"So far, it is very good, Captain Donald, but your men have a lot to learn yet. My other captains are working hard with their music scouts, too, and it will mean lots of work to train your companies so they will do everything a good scout troop should do. Now, I notice they do not keep step very well. We have to get them to march, one-two-three-four. Let's see if we can make them do it now."

Results Are Assured

So it went. Soon Captain Donald was making his men keep perfect time, double time, and so forth. We drew diagrams for field maneuvers and, of course, platted them on the music sheet, which the captain kept for his records; for every captain must have charts and diagrams for his troops.

There would be no point to this account if I had not obtained results in music. Donald became one of my best pupils and he advanced rapidly. By and by, as he mastered the trying rudiments, his interest in the piano increased. I discovered he had "an ear" for music and was, if not talented, very proficient in playing. And all because, as I maintain, his interest was stimulated through the medium of his hobby or ambition.

His was but one of the "hard cases" that I handled satisfactorily and which caused mothers to come to me with the surprising news that Donald or Clarice or James was actually practicing and was learning his lessons.

Special Interest Awakened

But, as stated above, each child required a different manner of approach and a separate campaign. Other instances similar to the one just described, was Joe, who liked baseball and trained his two teams, Treble Bears and Bass Tigers, with their nine players each; Harold, who was something of a naturalist, who named his birds in the treble trees and his animals on the ground, the base clef; Justin, who liked auto racers, negotiated his "drivers" around the upper track and the lower track; John, who liked nothing better than building, took up the task of music contracting and put his carpenters, masons, plumbers and painters to work. I could go on enumerating other examples, but they all fall into one or the other of the classes mentioned. Football, basketball, or any of the sports; any sort of contest or test of skill; all kinds of occupations and vocations can be profitably developed by the music teacher for her young pupils, at least until they have learned the fundamentals of music.

It is heart-breaking to be obliged to go to parents and tell them their child is "hopeless"; but it is downright disgraceful for the teacher to admit to herself that she is a failure. The old adage that you can lead a horse to water, but you can't make him drink, does not hold good here. You can lead young children to the fountain of music—and you can make them drink!

TO GIVE SALZEDO WORK

Paris to be Scene of Première Next Month

Carlos Salzedo and Lucile Lawrence, harpists, when not digging in their garden at Seal Harbor, Me., were busy all summer engaged in musical activities. Mr. Salzedo held his annual master classes and also completed a composition for harp, flute, oboe, bassoon, horn and string quintet. Mrs. Elizabeth Sprague Coolidge has spoken for the première of this work at a concert in Paris next month. Miss Lawrence made a concert tour of Oklahoma, Colorado, Iowa and Nebraska during July, with the "Lawrence Harp Quintette" of which she is the founder and director. She has recently been appointed organizer and head of the harp department of the Philadelphia Musical Academy. The coming season she will divide her activities between teaching both in Philadelphia and New York and touring with the "Lawrence Harp Quintette."

Fifth Annual Adirondack Music Festival at Lake Placid Club

LAKE PLACID CLUB, N. Y., Sept. 11.—Plans are being perfected for the fifth Annual Adirondack Music Festival to be held at Lake Placid Club Tuesday and Wednesday, Sept. 24 and 25. Choirs and community choruses will sing in competition for honor awards in classes A, B and C, the grades representing the population of the towns from which each group comes. As in former years, there will be a symphony concert by the Boston Symphony Ensemble, assisted by vocal soloists, each afternoon and evening, following the competition hours, and to these concerts all festival participants are invited, free of charge.

Aguilar Lute Quartet to Be Heard in New York

The Aguilar Lute Quartet, which will make its first tour of the United States this coming season, is now touring South America. The New York début of this organization is scheduled for Nov. 11 in the Town Hall. The quartet, which hails from Spain and is unique of its kind, will give three, if not more concerts in New York during its stay, and will complete a tour of fifty cities.

Segovia to Return for Tour

Andres Segovia, guitarist, who last season completed his second tour of this country, is now en route for the Orient, where he will open in Manila, P. I. On the completion of his Far East itinerary, he will sail for San Francisco, arriving early in December. His first New York recital scheduled for the Town Hall, Jan. 19, followed by a limited number of engagements which will keep him busy during the short three months of his tour in America.

La Bonté to Open New York Studio

Henri La Bonté, tenor, has returned to New York from a year abroad. Mr. La Bonté was located in Dallas, Tex., prior to his going to Europe in 1928, when he took a class of pupils to Paris. While there he was soloist at the Cathedral of the Holy Trinity and also leading tenor this year of the "Troupe Bériza" at the Theatre Poitinière. He has also appeared in the Queen's Hall, London, has sung with Mme. Melba in concert and as soloist with the Russian Symphony Orchestra. He plans to remain in New York, dividing his time between singing and teaching.

Operatic Artists Don Their Motley for Midsummer Revelry



Korling Photo

ELISABETH RETHBERG AND FELLOW ARTISTS IN GAY MASQUERADE ATTIRE

ONE would imagine that when operatic artists were once off the stage that dressing up in costume would be the last thing they would wish to do, but such is not the case if one may judge from the above photograph taken at a masquerade which Elisabeth Rethberg, soprano of the Metropolitan and Ravinia Opera Companies, gave for her friends last month at her summer

home in Hubbard Woods near Chicago. Opera goers will recognize many of their favorites in the picture, but as half the fun of a masquerade is guessing who's who, we will only tell you who some of them are and let you pick them out. In the front row are Mrs. Thomas McInerny, Wilfred Peltier, Yvonne Gall, Margery Maxwell, Dr. Schnell, the German consul. Among

the others are Virgilio Lazzari, Mario Chamlee, Ruth Page, Albert Doman, Mme. Rethberg's husband, Queena Mario, Miss Widener of the "Musical Digest"; Edward Moore, music critic of the "Chicago Tribune"; Giacomo Spadoni, Mrs. Spadoni, Philine Falco, Edward Johnson and his daughter, Firenze, Francesco Daddi, Mario Chamlee, Mrs. Chamlee, Jacques Gor-

don, Dorothy Crowthers, correspondent of the New York "Herald Tribune"; Mario Basiola, Giovanni Martinelli, George Cehanovsky, Julia Claussen, Gladys Swarthout, Gennaro Papi, Mme. Rethberg, Giuseppe Danise, Armand Tokatyan and Mrs. Tokatyan, Mrs. Martinelli, Désiré Defrère, Mrs. Danise, Louis D'Angelo and Mrs. D'Angelo and Ludovico Oliviero.

Catherine Littlefield to be Première Danseuse of Philadelphia Opera

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that Catherine Littlefield will again be *première danseuse* of the Philadelphia Grand Opera Company Ballet, and that Caroline Littlefield will be ballet director. The ballet, which has been enlarged to 100 members, is making elaborate preparations and will again be one of the outstanding features.

Miriam Marmein to Appear as Soloist

In addition to appearances with her sisters, Irene and Phyllis, Miriam Marmein during the past year has been creating an extensive répertoire of solo dances, comprising two complete programs which she will present on tour this season. She will make thirty appearances in the East exclusive of recitals with her sisters. Her programs will consist of numbers arranged to music by Bach, Brahms, Schumann, Liszt, Chopin, Franck, Prokofieff, Holst, Liadoff and others. The Marmeins' tour will start late in September. They will appear at the Worcester Music Festival on Oct. 3, and

their first New York appearance will be at Columbia University late in October. Other engagements will be a performance at the Brooklyn Academy of Music and with an orchestra in New Rochelle.

Os-ke-non-ton Plans American Tour

Os-ke-non-ton, Indian baritone, who has been concertizing in Europe for the past two years, will return to America in January for a tour of the western states. England has kept Os-ke-non-ton busy with recitals in schools and colleges, and as in previous seasons he was again the leading figure in the production of "Hiawatha" in the Royal Albert Hall, London, last month. Catharine A. Bamman announces a long season of the "Happy Concerts," as the Chief's performances are designated.

Daughter Born to Josephine Forsyth

A daughter was born last month to Josephine Forsyth, concert singer and composer, in private life the wife of Philip A. Myers, inventor and financier. Miss Forsyth made her début as a musical comedy star at the Knickerbocker Theater, New York, in 1919.

Her setting of the Lord's Prayer, dedicated to Mr. Myers and first sung on the occasion of their wedding in 1928, has been published recently by Schirmer.

Salina Conservatory Enlarges Faculty

SALINA, KAN., Sept. 1.—Raymond N. Carr, director of the Salina Conservatory of Music, which he founded last year, announces the engagement of new members of the faculty for the coming year to meet the demands of the increasing number of students. Shunzo Mitani, who holds a doctor's degree from the University of Cincinnati, will teach harmony and composition; Agnes Patterson, graduate of Horner Institute of Fine Arts, will teach dramatic art; Walter Brown will head the wood-wind department and Clarence Sawhill, the brass instruments.

Martha Attwood Makes Fine Impression in Lake Placid Recital

LAKE PLACID, N. Y., Sept. 10.—Martha Attwood, soprano of the Metropolitan, was heard in recital here on Aug. 23, making an admirable impression. A program of real worth was interpreted

by her with consummate artistry, and she was applauded to the echo. There were Italian songs by Sgambati, Respighi and a Mozart aria; a German group by Grieg, Wolff, Blech and Korngold; French songs by Hahn, Grovez and d'Ozanne and American songs by Warren, Brockway, Stratton and Hageman. An English number that made a "hit" was Arnold Bax's arrangement of the folk song "Oh Dear, What Can the Matter Be." Carl Lamson was the accompanist.

Son Born to Mr. and Mrs. E. C. Crawley

A son was recently born to Mr. and Mrs. E. C. Crawley of New York. Mrs. Crawley, known professionally as Anne Gregory, has appeared frequently under the direction of the National Music League in programs of *chansons intimes*. Her musical season will open with a morning musicale to be given Nov. 7, in Elmira, N. Y.

William J. Guard Back from Europe

William J. Guard, press representative of the Metropolitan Opera Company, returned to this country last week on the *Patria* and is now at his desk at the Opera House.

Cornelius, Mozart and Strauss Delight Audiences in Salzburg

By OSCAR THOMPSON

in the New York "Evening Post"

SALZBURG, Aug. 26.—Though Peter Cornelius was not a composer destined to greatly enhance the tourist attractions of any spot so lovely as Salzburg, nor one to be named in the same breath today with Mozart, Beethoven and Richard Strauss, his little known "Stabat Mater," sung in the Salzburg Cathedral, has been for musicians a pleasurable addition to their store of experience with the church music of the last century. Otherwise, the Salzburg Festival has rewarded its visitors with a new and in many respects very admirable "Rosenkavalier," designed for the coming season of opera in Vienna; a "Don Giovanni" that has had its good points and its bad; and a "Fidelio" that has been in most respects a repetition of the "Fidelio" of a year ago, irrespective of several changes of cast.

The gratifying singing of Karl Hammes as the *Don* and the altogether winning *Marschallin* of Lotte Lehmann will be remembered by the many Americans who attended one or another of

the several performances of these works as operatic achievements that might very well rejoice our most particular audiences at home. Nor can the *Baron Ochs* and *Leporello* of Richard Mayr, a native Salzburger, be ignored on the basis of the routine place into which he seems to have settled at the Metropolitan. His voice, it must be confessed, has never sounded as well in New York as it has here. The veteran bass apparently has found readier and livelier inspiration in reappearing before the townsfolk of his birthplace.

In honor of Mozart, most illustrious of its sons, Salzburg this year added that composer's requiem to its festival program, embracing, besides the opera, "Don Giovanni," symphonic and chamber music, and some of the serenades—delightfully played in open air when the rain held off—of the youth who played the organ in its old churches before Vienna and the world claimed him as their own and buried him in a pauper's grave. Though, of course, not an official part of the festival, performances in a marionette theater of "Bastien and Bastienne," the little opera of his childhood, with the overture built

on the theme that Beethoven borrowed later for the first movement of the "Eroica," were not to be scorned by the Mozart pilgrim interested in something more than good voices and stagecraft. The house where Mozart was born contains some of his juvenile manuscripts. The puppets of this little theater, abetted by unseen singers and a pianist, contrived to bring this one to life.

Returning to Cornelius, whose "Barber of Bagdad" has remained as his dwindling bid for immortality, though the opera is no such back number in Germany as it proved to be for America when last revived at the Metropolitan, it can be written that the "Stabat Mater" is a work which choral organizations may find well worth undertaking, in America as elsewhere. The choir of the Salzburg Cathedral already has arranged to sing it in a number of other cities. It is the work of the young Cornelius, written in his early twenties, before he came into close contact with Wagner and Liszt. The story of his refusal to live and work with the mighty Richard because he felt his own creative efforts would be dwarfed and submerged by any such association is one of the few that have kept Cornelius a living figure for the later day.

The "Stabat Mater" was a product of the eighteen-forties and forgotten until brought to light about a year ago.

To the Salzburger Dom Choir fell the measure of history-making incidental to bringing it to first performance for the ears of our time. Joseph Messner conducted, with Franz Sauer as organist and Maria Keldorf-Gehmacher of Salzburg, Jella v. Braun-Fernwald of Vienna, Hans Auer of Innsbruck, and Carl Gross of Salzburg, as the solo quartet.

Arthur Johnson, Oregon Tenor, to Make New York Début

Arthur Johnson, tenor, who has been heard in concert on the Pacific Coast, will make his New York début in the Town Hall on the evening of Oct. 8, with a program of songs the majority of which are in English. The only operatic aria on the list is the Vision Aria from Act II of "The Witch of Salem" by Charles Wakefield Cadman.

Berúmens at Thousand Islands

Mr. and Mrs. Ernesto Berúmen are spending the month of September at the Thousand Islands and other parts of Canada, resting and studying new programs for the coming season, returning to New York the first of October, when Mr. Berúmen starts his teaching again.

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CHICAGO

Passed Away

William B. Tuthill

William B. Tuthill, architect, who designed Carnegie Hall, and who, for many years, was active in the cause of music in New York, died at his home in that city on Aug. 26, after a month's illness.

Mr. Tuthill, who was seventy-four years old, graduated from the College of the City of New York in 1875, and later took his M. A. at the same institution. His architectural studies were pursued in the offices of William B. Hunt. He was one of the founders of the Architectural League and a member of the Art Commission of the World's Fair in Chicago in 1893.

From 1881 to 1917, he was secretary of the New York Oratorio Society, and at the first complete performance of Wagner's "Parsifal" in this country, given in concert form in the Academy of Music on Fourteenth Street in 1886, he tuned the chimes and himself made the hammer with which they were struck. In recent years he was secretary of the Society for the Publication of American Music and of the United States section of the Society for Contemporary Music. He is said to have been a cellist of ability and for thirty-five years maintained an amateur string quartet which met weekly in his home.

Mr. Tuthill is survived by his son, Burnet Corwin Tuthill, general manager of the Cincinnati Conservatory of Music, one grand-daughter, a brother and a sister.

Serge Diaghileff

VENICE, Sept. 1.—Serge Diaghileff, the well-known producer of Russian ballet, was found dead in bed on Aug. 19, in his hotel on the Lido, where he was spending his holiday following a season in London.

Mr. Diaghileff's ballet, which caused such a sensation when first brought to the United States in 1915, was the result of a number of years' experience as ballet master at the Czar's Imperial Theater in Petrograd, as well as head of a splendid company which was sent to Paris by the Russian Government in 1909, and which later appeared in London and other European capitals.

Mr. Diaghileff was born in Novgorod in 1872, and began his career as a musician, graduating from the Petrograd Conservatory before he was twenty. In 1894 he started a review dealing with artistic things in Russia and elsewhere, which ran for several years until the Russo-Japanese war forced its suspension, when its editor became connected with the Imperial Theater. His support of Isadora Duncan and Fokine and others whose ideas of the ballet were too advanced for the conservative Imperial Court, caused his removal from this position.

Notwithstanding this, however, when in 1909, it was decided to send the Russian Ballet, which had never appeared out of the country, to Paris, Diaghileff was chosen as its director. On this and succeeding visits, he produced with tremendous success, "Scheherazade" to Rimsky-Korsakoff's music, a choreographic arrangement of Schumann's "Carnival," Stravinsky's "Fire Bird" and a pantomimic arrangement of Debussy's "Afternoon of a Faun" mimed first by Nizhinsky, and later by Leonid Miasskin. Other dancers prominent in Diaghileff's company were Mordkin, Pavlova, Lydia Loupokova, Thamar Kar-

sarvina and Adolf Bolm. Settings for the productions were designed by Bakst, Matisse, Picasso and other prominent ultra-modern artists.

With the beginning of the World War, Diaghileff was obliged to relies upon private backing, and this was never very substantial. The tour of the United States made in 1916-1917, is said to have been financed to the extent of several hundred thousand dollars by Otto H. Kahn.

Frederick E. Weatherly

LONDON, Sept. 8.—Frederick E. Weatherly, writer of the poems of an enormous number of songs popular in the final decades of the last century, died suddenly at his home in Bath, Somersetshire, yesterday. He was eighty years old.

Mr. Weatherly was educated at Brasenose College, Oxford, and became a barrister of the Inner Temple in 1887. His writings were of the most varied kind imaginable and included works on logic, essays on musical subjects, a novel on school life at Oxford, volumes of verse and one of legal and musical memoirs.

Perhaps the best known song lyric which came from Mr. Weatherly's pen was that of "Nancy Lee," which attained an immense popularity throughout the English-speaking world. This was set to music by Stephen Adams, whose real name was Michael Maybrick, brother-in-law of the Mrs. Maybrick whose trial for the murder of her husband was a *cause célèbre* which almost caused international complications in the early nineties. Mrs. Maybrick was the first person ever to sing this song. A glance at any of the old "Song Folios" will reveal many lyrics by Weatherly. Some of these were "The Boys of the Old Brigade," "The Star of Bethlehem" and "Roses of Picardy."

One of Mr. Weatherly's finest achievements was the translation of the libretto of Leoncavallo's "Pagliacci," which is published in the English edition of the opera, and which is one of the few really poetic and singable translations of any opera libretto.

William Moore Hatch

STRAFFORD, VT., Sept. 1.—William Moore Hatch, former director and at the time of his retirement last year, secretary of the music publishing firm of Silver, Burdett & Company, died suddenly here on Aug. 23, shortly after delivering an address at the dedicating of the Strafford Library, erected in memory of his friend, Senator Morrill. Mr. Hatch was born in Strafford in 1864, and was educated at Dartmouth. He was afterward a member of the Vermont House of Representatives. He entered the employ of Silver, Burdett & Company in 1900, and five years later became its New England manager. From 1907 to 1922 he was manager of the American Institute of Normal Methods.

Etienne Gibert

PARIS, Sept. 1.—Etienne Gibert, former leading tenor of the Opéra-Comique, died here recently at the age of sixty-nine. Mr. Gibert created the rôle of Turiddu in "Cavalleria Rusticana" at the Opéra-Comique when the work was first given in France on Jan. 19, 1892. He also created the rôle of Roland in Massenet's "Esclarmonde" with the American prima donna, Sybil Sanderson, for whom the opera was written, at the world première of the work at the Opéra here, on May 16, 1889.

Mrs. Pietro A. Yon

Francesca Pessagno Yon, wife of Pietro Alessandro Yon, noted composer and organist, died on Saturday, Sept. 7, in the Lenox Hill Hospital, New York, of a heart ailment after an illness of fourteen months. Mrs. Yon was thirty-three years of age. She left a son, Mario, age nine.



The Late Francesca Pessagno Yon

The funeral services were held at the Yon home on West End Avenue, New York, on Tuesday morning, Sept. 10, and at St. Patrick's Cathedral, of which Mr. Yon is organist. Monsignor Lavelle of the cathedral officiated in the solemn high requiem mass, the mass sung being Mr. Yon's own Requiem. The choir of the cathedral sang under the direction of the Rev. Rostagno, Mr. Yon's assistant. Maestro Giaquinto presided at the organ. An "Ave Maria" by Mr. Yon was sung by Mario Basiola, baritone of the Metropolitan Opera. Interment was at Calvary Cemetery. Next June Mr. Yon will take the body to Italy for final burial.

Many prominent musicians and church dignitaries were present at the services and expressions of condolence were received from friends all over the country as well as from Italy. Chief among the messages of deep sympathy was a cable from Mr. Yon's brother, S. Constantino Yon, prominent New York vocal instructor, who is on a holiday now in Italy, sent immediately after the sad news reached him.

Grant Stewart

WOODSTOCK, N. Y., Sept. 1.—Grant Stewart, actor, dramatist and librettist, died here suddenly of heart disease, on Aug. 18. Mr. Stewart was born in Scotland in 1866, and made his first stage appearance in this country in the company of Rosina Vokes in 1894. He was the author of the librettos of the opera "Madeleine," with music by Victor Herbert, which was produced at the Metropolitan Opera House in 1914, and "Bianca," with music by Henry Hadley, which was sung by the Society of American Singers at the Cosmopolitan Theater, New York, in 1918. He also wrote the books of a number of light operas.

Romilly Johnson

LYNN, MASS., Sept. 1.—Romilly Johnson, composer, died here recently at the home of his father, Benjamin N. Johnson. Mr. Johnson was born in Lynn, May 6, 1883, and after graduating from Bowdoin College, went abroad and stud-

ied music under prominent European teachers. He made his home in Florence, Italy, for fifteen years, giving his entire time to composition and completed a number of serious works in the larger forms, such as symphonies and other instrumental pieces, as well as songs. His latest work of importance was the light opera, "Fioretta," on which he collaborated with George Bagby, and which was played last spring at the Earl Carroll Theater, New York. Mr. Johnson used the pen name of "G. Romilli" on his compositions. He is survived by his parents, two brothers and a sister.

J. L. Victor Einhorn

NEW ORLEANS, LA., Sept. 1.—J. L. Victor Einhorn, one of the eminent trombone players of his day, and for five years recording secretary of the Musicians' Union in New Orleans, died here suddenly on the night of July 31. Mr. Einhorn was about to leave his home for a benefit midnight performance when he was stricken with a heart attack and died a few moments later. He was born in Alsace sixty-eight years ago. He is survived by one son and one daughter. W. S.

Dr. Charles A. E. Harriss

OTTAWA, Sept. 1.—Dr. Charles A. E. Harriss, conductor, composer and organist, died here on Aug. 1. Dr. Harriss was born in London, Dec. 15, 1862, and at the age of eight was chorister at St. Mark's, Wrexham, where his father was organist. He received his musical education at St. Michael's College, Tenbury, and in 1880, was appointed organist at St. Giles', Reading. In 1883, he moved to Montreal, where he lived with his father, serving as organist and choir-master in Christ Church Cathedral and elsewhere. On Empire Day in 1913, he conducted in Hyde Park, London, what is said to have been the first chorus of 10,000 ever heard in England. In 1903 he became honorary director for Canada of the associated board of examinations of the Royal Academy of Music and the Royal College of Music, London. In 1904, he organized and became the first director of the staff of McGill University Conservatorium of Music. He was the composer of numerous anthems, an opera, "Torquil," and a cantata, "David Before the King."

J. Herman Thuman Announces Artists for Cincinnati Series

CINCINNATI, Sept. 8.—J. Herman Thuman has just announced the attractions for his Artist Series for the coming season which will be opened by Galli Curci on Oct. 28. Following the soprano, La Argentina will dance as the second attraction the Yehudi Menuhin, Lawrence Tibbett and Vladimir Horowitz. In addition to his regular season, Mr. Thuman announces Padrewski, Kreisler and Harry Lauder. S. T. W.

Mary Thornton McDermott Announces Musical Evenings for Brooklyn

Mary Thornton McDermott has announced plans for the third year of her "Evenings of Music" in Renaissance Hall, Brooklyn Museum, on Nov. 19, Dec. 17, Jan. 7. As in preceding years, ensemble programs with assisting artists will be presented. The first concert will be given by Martha Phillips, soprano, and an ensemble of four strings and piano will play a Quintet of Mrs. H. H. A. Beach.

IN THE STUDIOS

A. Y. Cornell Opens Studios

A. Y. Cornell has begun his teaching for the season at his Carnegie Hall studios, as well as at his studios in Albany, N. Y., and Troy, N. Y. Among his students, Earl Waldo, bass, has succeeded Fred Patton as soloist at the Fifth Avenue Presbyterian Church and is also soloist at Temple Emanu El. Verna Osborne, soprano, is soloist at Grace M. E. Church, Brooklyn, and at Temple Peniel, New York. Ruth McIlvaine, mezzo contralto, has been engaged with the German Wagnerian Opera Company. She is soloist of the Church of the Pilgrims, Brooklyn, of which Mr. Cornell is organist.

Forrest Lamont, tenor, has been reengaged with the Chicago Civic Opera and the Cincinnati Zoo Opera. Arthur Hasler, tenor, is soloist at the Ocean Avenue Congregational Church, Brooklyn, Adolph Klein, tenor at St. Ann's P. E. Church, Brooklyn, Pauline Wilson, soprano, at St. John's Baptist Church, Richmond Hill, N. Y., W. F. Fauerbach, bass, at the Church of St. Mark's-in-the-Bouerie, New York. Carroll Godwin, tenor, is with the musical play, "The Duchess of Chicago."

Estelle Liebling Pupils Fill Important Engagements

Jane Carroll, mezzo-soprano of the Metropolitan, was the Atwater-Kent soloist on Sunday evening, Sept. 8. Helena Lanvin, who was the soloist on the Mobil-Oil Hour on Aug. 28, was engaged to broadcast from the Roxy studios on Sept. 2. Miss Lanvin is going to sing *Preziosa* in "Forzadel Destino" in Philadelphia on Sept. 26. Frances Sobel, lyric soprano, has been engaged by the Columbia Broadcasting Company for the season of 1929-1930 and has just begun her activities with that organization. Celia Branz, contralto, was the guest artist on the Fada Hour on Sept. 10. Lucy Finkle, soprano, has been engaged for the winter as the prima donna for one of the leading stock companies in Philadelphia. Miriam Fyne, soprano, is prima donna of one of the stock companies in Boston for the season. Bessie Budanov, soprano, has been re-engaged by the National Theatre Company which will play in New York all season. Nina Gordani, soprano, has signed a three-years' contract with the Schuberts. Marye Burns, soprano, gave a very successful recital at the Coliseum Theatre, Juneau, Alaska, on Aug. 5. Aileen Clark, coloratura soprano, was soloist at the Capitol Theatre during the week of Aug. 17. Lucy Monroe, soprano, played one of the leading roles for a week in the "Little Show" during the illness of the star. Carolyn Thompson, soprano, has been singing leading roles with the St. Louis Municipal Opera during the summer. Celia Branz, contralto, was re-engaged for the Fada Hour on Aug. 20. Helen Sada, coloratura soprano, has been engaged for the Roxy chorus. Alan Ray, baritone, has been singing over Station WABC on Sunday afternoons and has also appeared as guest-artist with the Meridians.

Edwin Hughes Spends Busy Summer

Edwin Hughes, pianist, conducted a six weeks' summer session at Loon Lake, N. Y., in the Adirondacks. Mr. and Mrs. Hughes gave a musicale at Prince Camp with Max Pollikoff, violinist. They were guests of Mr. and Mrs.

Benjamin Prince at Loon Lake. Mr. Prince is president of the MacDowell Club and treasurer of the MacDowell Association.

La Forge-Berumen Studios

The eleventh and final concert of the La Forge-Berumen summer school was given on the evening of Aug. 29. Harrington van Hoesen, baritone, sang a group of English and German numbers. Stella Wrenn, contralto, sang a group of Brahms songs. Alessandro Telesio, tenor, sang a group of Italian folksongs with Bertha Hagen accompanying him. Veronica Ragagni was heard in two groups of piano solos. Mary Tippett, coloratura soprano, sang an Italian group. Elizabeth Andres, contralto, sang "Ah mon fils" from Meyerbeer's "Prophète." Sibyll Hamlin played her accompaniments. Templeton Moore, tenor, was next heard. Pearl Kendrick was at the piano. The concluding number of the program was "Piangi fanciulla" from Rigoletto sung by Miss Tippett and Mr. Van Hoesen. Frank La Forge played accompaniments for several of the singers. Mr. and Mrs. Frank La Forge left on Thursday, Aug. 29 for a month's vacation at their camp at Calais, Me., where they will remain until the end of September. Mr. La Forge will resume his activities at the La Forge-Berumen Studios on October first.

At a previous recital, Louise Bavé, soprano, opened the program with "Casta diva" from "Norma." Virginia Snyder, pianist, pupil of Ernesto Berumen, played a group of solos. Frank La Forge played Miss Bavé's accompaniments.

At another La Forge-Berumen summer school program, Angelo Gilberti, soprano, Vernice Elbel, pianist and Phil Evans, accompanist, were the participants.

Four Meehan Pupils for Opera

Four pupils of Mrs. John Dennis Meehan's studio have signed up for important operatic productions during the coming season. Dorothy Johnson, soprano, formerly of the New York company of "The New Moon," has resigned to sing with the American Opera Company and is now rehearsing at Magnolia, Mass. Elliott Stewart, tenor, has accepted a twenty-week contract with the Chicago "New Moon" company. Dodd Meehan and Alice Swanson are rehearsing in New York productions, the names of which are yet to be announced.

Kriens Announces Active Season

Christiaan Kriens, violinist and composer, has opened his studio in Carnegie Hall. Several of his former pupils are now active as soloists, teachers and members of symphony orchestras. In addition to his teaching, Mr. Kriens has been composing for the movies. Sixteen new orchestrations have been published by Warner-Witmark's, Atlas and Crawford Companies, and Harms, Inc. La Gracieuse, for violin, has recently been issued by Harms, Inc. I Hear a Lark at Dawn, also published by Harms, has been featured by Mme. Jeritza on her transcontinental tour after she accepted its dedication. The Kriens Symphony Club, now beginning its sixteenth year, will resume rehearsals the first Thursday in October. This is an orchestral

training school. Mr. Kriens also intends to resume activities with the Kriens String Quartette.

Arturo Vita Returns to New York

Arturo Vita, New York teacher of singing, has returned to his studio in Carnegie Hall after a successful summer of teaching at Swampscott, Mass., which was attended by his class from the Boston Conservatory and a number of private pupils.

George I. Everett Broadcasts Programs

George Ira Everett, baritone, and New York teacher of singing, who has sung leading baritone roles at Covent Garden and with the Boston and Century Opera companies in this country, as well as important parts in light opera, is giving a series of Sunday afternoon programs over station WRNY.

MASTER INSTITUTE ADDS INTERESTING COURSES

Removal to New Building Makes Possible Expansion of Curriculum

New courses to be presented this season at the Master Institute of Roerich Museum, includes painting and drawing, theatre decoration, interior decoration, costume and stage design, etching, sculpture, architecture, ballet, Dalcroze Eurythmics, drama, diction, contemporary theatre and playwriting, poetry, journalism, languages, as well as a Junior Art Center, especially adapted to the requirements of the younger pupils. In the field of music, courses will be conducted in the departments of piano, organ, voice, violin, cello, harp, choral and orchestral conducting, orchestral instruments, theory and composition, as well as solfège, ear training and church music.

Hans Lange, associate conductor of the Philharmonic Symphony Orchestra will have in charge the course in orchestral conducting, while the classes in chamber music, piano ensemble, and choral work will be under the direction of Maurice Lichtmann and Percy Such. Mr. Lichtmann, with Mrs. Sina Lichtmann, the director of the Master Institute, will also jointly conduct a laboratory course in pedagogy.

A course in the Design of Costume, Stage and Interior Decoration will be given by Mme. Natacha Rambova, a well-known artist and designer. There will also be a course in design and weaving of tapestries given by Mme. de Bertalan.

A new course on Appreciation of Oriental Art will be given by Dr. George Roerich, who has just returned from the Roerich American Expedition in Asia, where he accompanied Professor Nicholas Roerich.

In the field of literature, courses will be conducted by Dr. Louis S. Friedman, covering the great literary classics, modern European literature, as well as contemporary English and American works. Writing and journalism are represented by courses on the contemporary theatre and playwriting under Mrs. Kaia Williams, a course on the Making of a Magazine under Mary Fanton Roberts, editor of *Arts and Decoration*, a course covering the principles of journalism by Frances R. Grant, and a class in poetry by Mary Siegrist, poet and translator.

Among other new additions to the faculty of the Master Institute are James Levey, violinist and former first

violin of the London String Quartet, Howard Giles, one of the outstanding painters and teachers in America today, Helen Teschner Tas, violinist, and Barbara and Leo Bulgakova, whose work in the Moscow Art Theatre, and in New York productions is well known.

In the Department of Music, the faculty includes in Piano, Max Drittler, Esther J. Lichtmann, Maurice M. Lichtmann, Sina Lichtmann, Francis Moore, John Earle Newton, Ethel Prince Thompson. Organ, Martha Elizabeth Klein. Voice, J. Bertram Fox, Juliette Gaultier, Hubert Lin Scott, Harry R. Spier. In Violin, Karl Krauter, James Levey, Helen Teschner Tas, Mme. Alba Rosa Vietor. Cello, Percy Such. Harp, Carlos Salzedo. Choral and Orchestral Conducting, Hans Lange. Orchestral Instruments, Humbert Buldrini, Vincent Buono, Gustave Heim, Carl Heinrich, M. H. Manne, Max Schlossberg, Max Wockenfuss. Theory and Composition, Theodore Apia, John Earle Newton, Bernard Wagenaar. Solfège and Ear-Training, Ida Deck. Church Music, Nicolla Montani and Meyer Posner.

English Singers to Return for Fifth Tour

The English Singers, who recently appeared at the Promenade Concerts in London, will arrive in this country the middle of next month for their fifth tour of this country. Their first New York recital will be given in the Town Hall on Oct. 19.

Edward Johnson Touring Canada

Edward Johnson, tenor of the Metropolitan, who recently completed a successful summer season with the Ravinia Opera Company, will make a short tour of Canada before returning to New York. He will sing in nine Canadian cities, including Halifax, Wolfville and St. John; in none of which he has been heard before.

Mary Prayer Walsh to Give Recital

Mary Prayer Walsh, soprano, who has been heard in concert throughout the United States as well as appearing as soloist with the Cleveland Orchestra, will make her first New York appearance in recital in the Town Hall on the afternoon of Oct. 24, assisted by Edwin McArthur, pianist. Miss Walsh is a native of Hungary but received her musical training in this country.

Acquire Durand Agency

PHILADELPHIA, PA., Sept. 10.—Elkan Vogel Company Inc. have announced that they have acquired the sole agency for the United States of the complete publications of A. Durand, Paris, one of the most important of French music publishers.

Carre Louise Dunning Passes Away

Mrs. Carre Louise Dunning, of Los Angeles, originator of the Dunning system of musical instruction for beginners, died on Sept. 8 in the New York Hospital, after a brief illness. She had come to New York recently to conduct a normal class in her method of teaching. Mrs. Dunning was born in Mount Morris, N. Y., April 6, 1860. She studied first in this country with William Mason. In 1900, she went to Europe and was with Prentner and Leschetizky for four years. Mrs. Dunning, who had been teaching her method since 1904, is said to have prepared more than 3000 teachers to continue it. She is survived by two sons.